

COMPACT SYSTEM CAMERAS:
DO THEY HAVE A FUTURE?



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Saturday 29 March 2014

amateur

Photographer

INSPIRATION

TOTAL FOCUS

How to use **focus stacking**
to achieve ultimate sharpness

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DIGITAL DIY

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We show you how for £70

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COMPARISON

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INSPIRED BY THE PAST

But which offers the closest
experience to a film SLR?



HANDS-ON

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CANON G1 X MARK II

First impressions of Canon's
new premium compact



ON TEST

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SAMSUNG NX30

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ONE OF the most interesting trends in digital camera design in recent years has been the rush to retro. First we had cameras inspired by Leica M-series rangefinders, best exemplified by the Fujifilm X100. Then came the Olympus OM-D, based on the company's OM SLRs of the 1970s. That decade may be synonymous with bad taste, but for many of us who came to photography in that era, camera aesthetics never got any better.

Perhaps it's just misplaced nostalgia for a time when photography itself was more cool in the public's mind, and cameras were simple and uncomplicated for those of us who knew the secrets of how to use them. As cameras became

more sophisticated, more electronic, then fully digital, they got better but lost a little of their charm. The Olympus OM-D's success has been based upon providing the latest technology in a body that recaptures the zeitgeist of that era, and now the Fujifilm X-T1 and Nikon Df have arrived at the '70s party, Mateus Rosé in hand, but offering bigger sensors and an arguably even more authentic look and feel. How well do these newcomers succeed? Find out on page 45.



Nigel Atherton
Group editor

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© PHIL HALL

Step-by-step guide to focus stacking

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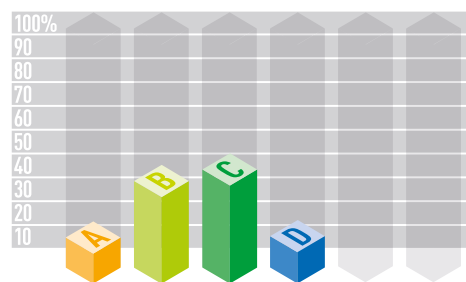
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Our experts answer your questions

THE AP READERS' POLL

IN AP 8 MARCH WE ASKED...

Do you ever shoot extended photo essays on a single topic?



YOU ANSWERED...

A Yes, most of my photography is documentary in nature	11%
B Occasionally	36%
C No, most of my images are standalone images, rather than being an integral part of a set	40%
D None of the above	13%

THIS WEEK WE ASK... Which decade do you think produced the best-looking SLRs?

VOTE ONLINE www.amateurphotographer.co.uk

59 SAMSUNG NX30

With a 20.3-million-pixel, APS-C-sized sensor in a DSLR-style body, the Samsung NX30 compact system camera could give the likes of Olympus, Panasonic and Sony a run for their money. Callum McInerney-Riley puts it to the test

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© ALLAN FORSYTH

Find out how Allan Forsyth takes his magic images

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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16-35mm f4G ED VR AF-S NIKKOR £829.00 £12.16 P/m	55-300mm f4.5-5.6G ED DX AF-S VR ... £299.00 £7.90 P/m
16-85mm f3.5-5.6G ED VR AF-S DX £439.00 £7.73 P/m £50 CB	70-200mm f2.8G ED VR II £1619.00 £23.76 P/m
17-55 mm f2.8G ED-IF AF-S DX Zoom ... £1049.00 £15.39 P/m	70-300mm f4.5-5.6G AF-S VR Nikkor £439.00 £8.19 P/m
18-200mm f3.5-5.6 G ED VR II AF-S £589.00 £8.64 P/m £60 CB	70-200mm f4G ED VR AF-S Nikkor £979.00 £14.37 P/m
18-300mm f3.5-5.6 ED VR AF-S DX £679.00 £9.96 P/m £70 CB	NEW 80-400mm f4.5-5.6G ED VR £1999.00 £83.29 P/m
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35mm f1.4G AF-S £1309.00 £19.79 P/m	300mm F/2.8G AF-S ED VR II Lens .. £4045.00 £59.35 P/m
35mm f1.8G AF-S DXs £159.00 £30 CB	400mm f2.8G ED VR AF-S NIKKOR .. £7159.00 £105.04 P/m
AF-S 50mm f1.4G Lens £295.00	500mm f4G ED VR AF-S NIKKOR ... £5950.00 £87.30 P/m
50mm f1.8G AF-S NIKKOR £155.00	600mm f4G ED VR AF-S NIKKOR .. £7189.00 £105.48 P/m
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Nikon Compact System



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60mm f2.8G ED AF-S Micro NIKKOR £409.00 £8.40 P/m
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£7.48 P/m

TC-17E II Teleconverter



£319.00
£7.48 P/m

TC-20E III Teleconverter



£389.00
£7.99 P/m



Nikon SB700 Speedlight
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Nikon SB910 Speedlight
£359.00 £7.37 P/m



Nikon SBR1 C1 Commander Close Up Speedlight
£579.00 £8.49 P/m

• 18.4 million pixels • Vari-angle monitor • 20fps • £730 body only

TILTING TOUCHSCREEN STARS ON NIKON 1 V3

FOR THE first time, Nikon has installed a tilting touchscreen on a Nikon 1 system camera.

The Nikon 1 V3 features an 18.4-million-pixel imaging sensor with no optical low-pass filter, to help improve image quality.

The vari-angle 3in LCD screen carries a resolution of 1.037 million dots, designed to enable the user to focus, trigger the shutter release, adjust settings and preview creative modes.

The newcomer introduces Nikon's Auto Image Capture, which analyses every frame and automatically takes photos 'when conditions are best'.

Thuan Bui, a Nikon 1 product manager, claimed: 'The super-responsive Nikon 1 V3 is a high-performance camera that meets the needs of the most demanding photographers...'.

'Whether shooting stills or movies, photographers will appreciate the compositional freedom that the tiltable touchscreen and optional electronic viewfinder offer.'

Also on board is an Expeed 4A image processor to help realise 20fps shooting with continuous AF. It can fire 40 raw images at up to 60fps, using fixed focus at the first frame, says Nikon.



situations,' adds Nikon.

Features also include built-in Wi-Fi, a top ISO of 12,800 and two programmable function buttons.

Also included is a virtual horizon – information on which is relayed to the camera's LCD screen or external viewfinder.

An optional Nikon 1 DF-N1000 (2.359-million-dot) EVF will be available in a kit that includes a grip (GR-N1010),

and a new 'super-thin' Nikkor VR 10–30mm f/3.5–5.6 PD-Zoom lens, priced £1,049.99.

A camera and 10–30mm lens outfit will cost £799.99 (the 10–30mm lens will be available separately, priced £249.99).

Also due out is a Nikkor VR 70–300mm f/4.5–5.6 'super-telephoto' (£879.99), designed to deliver the 35mm viewing-angle equivalent of a 189–810mm zoom.

The GR-N1010 grip features a shutter-release button, a programmable function button and a sub-command wheel.

Due on sale on 17 April with an expected body-only price of £729.99, the Nikon 1 V3 uses a hybrid AF system featuring 171 AF points (105 of which are phase-detection).

'Contrast-detect AF points extend to the edge of the frame and enable remarkably sharp detail, even in difficult lighting

SNAP SHOTS

● Fujifilm has released UK-exclusive 'Signature Skins' for a number of its X-series cameras. The Fujifilm X100, X20, X10, X-E1 and X-Pro1 can all be packaged up and sent to Fujifilm to be customised with a new textured leather skin in one of a range of colours. Fujifilm has said that the service will also shortly be offered on the X-E2 and X100S. The cost is £129.99 to re-skin an existing camera, or an X Signature colour can be ordered on a new camera for an additional £99.99.

SONY PROBES ALPHA 7 'LIGHT LEAKAGE'



SONY has confirmed it is probing reports of light leakage on the Alpha 7 and Alpha 7R, but says it does not affect photos taken in normal conditions.

Reports online suggest that the light leak originates from the lens mount.

In a statement, Sony told AP: 'We are aware of reports of light leakage on the ILCE-7 and the ILCE-7R.'

'This issue does not affect any photographs taken in normal photographic conditions.'

'However, we are currently investigating the concerns that have been raised.'

Sony declined to comment further.

The full-frame compact system cameras were first unveiled in October 2013.



**Do you have
a story?**

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COMPACT SYSTEM CAMERA

Do smaller interchangeable-lens cameras have a future after sales plunged more than 30% in the UK? AP news editor **Chris Cheesman** reports on the future for CSCs

AMID great fanfare, the first compact system camera (CSC) was born in 2008.

The micro four thirds Panasonic Lumix DMC-G1 ignited a fierce turf war with the traditional DSLR, and we have recently seen the first full-frame CSC – the Alpha 7 – join a growing army of technology-laden upstarts.

CSCs – aka ‘mirrorless cameras’ among a host of other names they have assumed since – were heralded as easier to use and, with the absence of an SLR mirror-box, less bulky than a DSLR.

Yet more than four times as many DSLRs were sold in the UK last year than CSCs, with CSCs notching up sales of just 100,000 units – 46,000 fewer than the year before, according to figures released by market research firm GfK.

CSC VS DSLR

Duncan Schwier, who owns both a CSC and DSLR (a Panasonic Lumix DMC-GF1 and Canon EOS 5D Mark II), carries the GF1 as an ‘opportunistic camera’ for candid shots, but not when he is ‘going out to take a photograph’.

He says his DSLR encourages him to think about the photograph rather



Park Cameras’ Pete Sharpe (left) and Richard Gregory, from GfK

than just taking what’s in front of him.

An enthusiast since student days, he tells AP: ‘I find the smaller camera a little fiddly sometimes... you’ve got to rummage through the menus to find what you are after.’

That said, when his niece wanted a system camera, Duncan recommended she buy a GF2 ‘simply because it was cost-effective, she would have a lot of fun with it and it goes in a handbag’.

TARGET MARKETS

Nikon says it wants to target the format more clearly towards specific customer needs, citing the ‘waterproof’ AW1 version of the Nikon 1 as a case in point, while Panasonic has pledged to go a step further, repositioning CSCs as a ‘top-end’

product. This was signalled by last month’s unveiling of the DMC-GH4 with 4K video, and serving as a statement of Panasonic’s plans for this market.

Yet despite an explosion of CSCs from electronics wizards such as Panasonic, Samsung and Sony, DSLRs continue to dominate a market driven by the two biggest camera brands, according to Pete Sharpe, manager of Park Cameras in London.

‘We are a country of traditionalists,’ he asserts. ‘You’ve got the big boys like Canon and Nikon who are doing very well... But these brands don’t have the most successful compact system cameras and, for whatever reason, [consumers] are still hanging on to the glory days of Canon and Nikon.’

‘I think they largely have this idea that it’s got to be a Canon or a Nikon because that is what they have been told to buy, by a friend.’

‘So, even though CSCs have lots of benefits, I think we are struggling still to treat technology companies as serious camera brands.’

‘WIDER ACCESSORY RANGE’

Crucially perhaps, notwithstanding the enthusiasm of retail staff to promote CSCs, Sharpe believes DSLRs are more attractive to shoppers as they offer a wider range of accessories.

Olympus, Panasonic and Sony-made CSCs have proved popular

SOME KEY STATS

FOUR

times as many SLRs sold in the UK than CSCs

60%

fall in Fuji and Olympus losses fuelled by CSCs

48%

of DSLR customers would consider Lumix G

40%

of imaging market’s sales are online

at Park Cameras, but Sharpe urges manufacturers to ‘start exploring the virtues of the CSC’ over a DSLR.

‘The vast majority of CSC converts are doing it because they are fed up with carrying around a big bag full of stuff...’ adds Sharpe. ‘The cameras themselves are smaller and lighter, but all the accessories like the flashguns and lenses are too...’

‘You often see that cut-out outline of a DSLR body with a CSC inside it. But you don’t see this as much now

POSITIVE SIGNS

‘THE COMPACT system camera is now returning to a period of growth that is really pleasing...’ enthuses Panasonic’s Barnaby Sykes.

Likewise, Fujifilm and Olympus will have welcomed figures suggesting that the Fuji X-E2 and flagship Olympus OM-D E-M1 each played a key role in reviving the firms’ respective camera divisions – cutting losses by 60% in each case.

‘Our research tells us that 48% of consumers who bought a DSLR in the past two years... would now consider a Lumix G,’ adds Sykes.

But GfK’s Richard Gregory cautions: ‘We saw Jessops go out of business at the beginning of 2013... it’s going to be a few weeks before we can see that there’s been an uplift.’

Park Cameras’ Pete Sharpe remains guarded, however. ‘From my experience, we are still selling a lot of Canon and Nikon models. CSC sales are definitely increasing – but the majority of interest still seems to be in DSLR.’

Panasonic hopes the GH4 will tempt people away from established camera brands

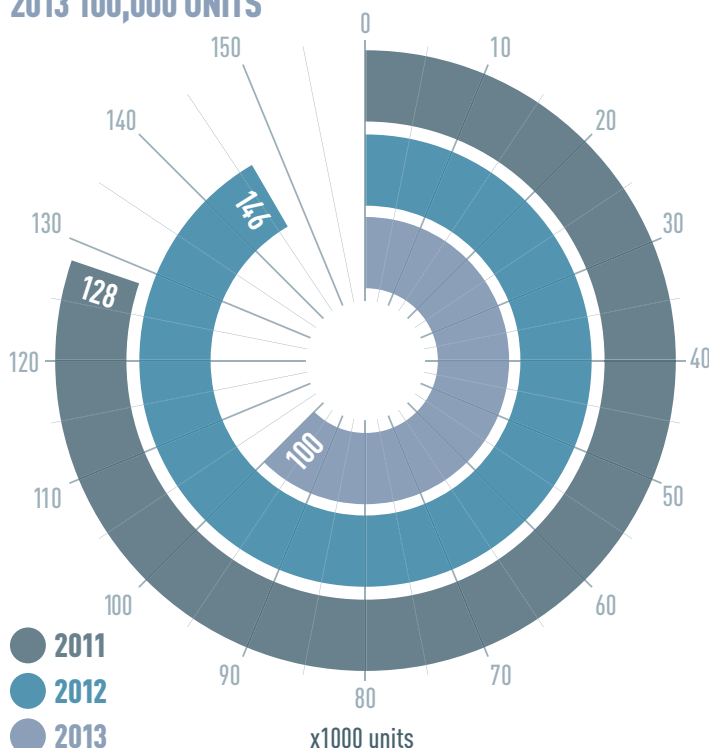


SALES CRASH

DEMAND FOR COMPACT SYSTEM CAMERAS

2011 128,000 UNITS
2012 146,000 UNITS
2013 100,000 UNITS

Graphic: UK only.
Data source: GfK



as you did at the beginning.'

Richard Gregory, GfK account director for Consumer Electronics, points out that DSLR unit sales also fell in 2013 (albeit only by 11%).

He stresses that prolific CSC promotional activity by camera makers in the previous year meant

last year's sales figures paint a gloomier picture than CSCs deserve.

For its part, Panasonic largely blames the disappearance of Jessops stores under former owners in January 2013 for a drop in its CSC sales, although it refuses to say how much they fell.



CONFUSING NAMES

PHOTO enthusiast Paul Dowker bought a CSC to complement his ageing DSLR. 'I'll take my compact system camera out shooting because it's new and has more megapixels... but it is also so much easier to use,' he says.

Paul believes the term 'CSC' is confusing to people new to photography. This may be a prime reason for slumping sales.

'When I first started, a "compact camera" was a small point and shoot model,' he says. 'Now you have the "compact system". I think people get confused over what is a digital compact pocket camera and a decent semi-pro piece of kit.'

This view is echoed by Pete Sharpe of Park Cameras: 'I think everybody knows what a DSLR is – it's a catch-all term for digital SLRs. But CSC cameras get called all sort of things.'

'It would be nice if all the brands can agree on one title for that type of product.'

GfK's Richard Gregory adds: 'It's difficult for consumers to understand sometimes exactly what it is they are buying and what the differences are.'

'On the face of it, it's a large SLR versus a small SLR [style-camera] and maybe the marketing and the education need to move that way'.

Part of the problem, suggests Nikon, is consumers not regarding CSCs as a separate category as manufacturers do, leading them to plump for a DSLR instead.

Hidehiko Tanaka, managing director of Nikon UK, said recently: 'I feel that, in this country, if customers want a camera with an interchangeable lens, they are thinking of the traditional SLR...'

Panasonic's Barney Sykes notes: 'Consumers are not shopping for CSC because the generic term of the category is DSLR.'

● For the full article and video report, visit www.amateurphotographer.co.uk

The chain's disappearance from the high street under former owners hit sales nationwide.

'The other impact... was that, all of a sudden, Samsung gave a free tablet away... which, arguably, just artificially exploded the market...' says Panasonic's Barney Sykes, UK product and marketing manager for Lumix G.

ENTRY-LEVEL THREAT

A bottom-end DSLR may not boast all the technological advances of a CSC, but it may be much cheaper.

Sykes stresses that CSCs cannot compete, in price terms, against a £399 twin-lens DSLR kit from [general consumer electronics stores], for example.

'The lines are getting blurred, especially with price,' concurs GfK's Richard Gregory.

'We track body-only sales. Sub-£300 SLR cameras have grown, as a proportion, quite significantly, especially in Q4 [of 2013]... That's going to start to challenge compact system camera average prices.'

Panasonic recognises it must act now to drive up sales and Nikon UK admits it must do more to highlight the 'compact' benefits of CSCs.

'For the first four years, maybe a

lot of the CSC brands tried to sell volume. That may not have been the right approach. Now, we are going to try to add features and benefits, and educate the consumer,' adds Sykes.

EDUCATION KEY...

Successful online marketing may be key to future CSC success given that internet sales account for more than 40% of the imaging market's value, according to GfK. This compares to an average of 20% for the consumer electronics industry.

However, Gregory points to the difficulty in relaying the benefits of CSCs through a web page when, a few years ago, 'we saw the majority of people going into a store, getting that advice and being able to act on it'.

Meanwhile, Panasonic's self-promotion project appears to be paying dividends. A seminar by professional photographer David Eustace, who uses a Panasonic Lumix DMC-GX7, proved so popular that organisers were forced to 'turn people away' from an event at a department store in Chelsea, London.

'The students said they didn't even know this technology existed. They assumed the only camera they could use was a DSLR,' adds Sykes, as a final comment.

A working party of the Manchester Regiment moving up to the trenches near Serre, France, January 1917



COURTESY IWM NORTH

SNAP SHOTS

● Nikon says a surge in second-hand cameras is good for the long-term future of the industry, even if it means people shirk new models in the short-term. A spokesman said Nikon supports a thriving used camera market because it pulls in consumers to the brand. In turn, they may invest in a new Nikon camera at a later date. Nikon UK's group marketing manager Jeremy Gilbert said: 'A buoyant second-hand market is good for the industry if anything because it enables some people to enter the market at a lower price... It actually helps people who are upgrading, but also helps us broaden the entry-level to Nikon.' Last year, retailer Wilkinson Cameras, for example, reported 'huge success' in its second-hand camera business. Managing director David Parkinson said used cameras contribute to the future success of high-street camera shops.

WWI PHOTOS ON SHOW AT IWM NORTH

VINTAGE photographs of life in the trenches have gone on show 100 years after the outbreak of the First World War.

The images, exploring the lives of people from north-west England, are on display at Imperial War Museum North's exhibition called From Street to Trench: The World War that Shaped a Region. Many of the exhibits have never before been shown publicly.

Graham Boxer, Director of IWM North in Manchester, said: 'One hundred years on, the objects we display highlight the poignancy and courage of people who shaped and were shaped by this first global conflict.'

'Even a century later there are stories untold, experiences

undiscovered and tales that will surprise.'

The photos include shots of infantry battalions from Preston and Manchester, as well as images of women workers on the home front.

The images join documents, mementoes, manuscripts and medals in tracing the journeys of people from the north-west in the war's major campaigns.

The From Street to Trench exhibition forms one part of IWM North's ongoing season of events throughout 2014 that mark the centenary of the Great War.

From Street to Trench opens on 5 April. Admission is free. For more details visit www.iwm.org.uk.

MANFROTTO LIGHTING PANELS

MANFROTTO has launched three Spectra 1x1 square lighting panels, designed for shooting on location.

The Spectra 1x1 FT, Spectra 1x1S and Spectra 1x1F (all 35cm square) provide soft light and a colour rendering index value of more than 90, designed to ensure accurate colour reproduction. This aims to allow users to regulate the light output level from 0 to 100% without experiencing a noticeable colour shift.

Mainly aimed at videographers, the Spectra 1x1S emits light with a narrow angle for focusing on a specific subject, while the Spectra 1x1F is a wideangle for general lighting.

The Spectra 1x1 FT provides the user with the option to alter the colour temperature, with a range of 5600-3200K.

The Spectra 1x1S and 1x1F are priced £719.95, while the Spectra 1x1 FT costs £1,329.95. For more details visit www.manfrotto.co.uk.

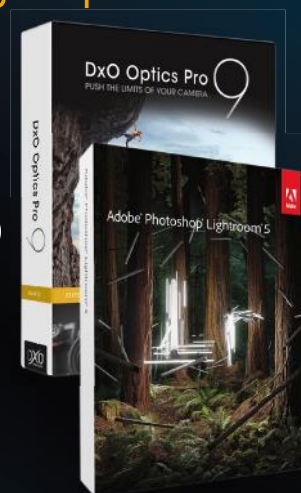


In next week's AP On sale Tuesday 1 April

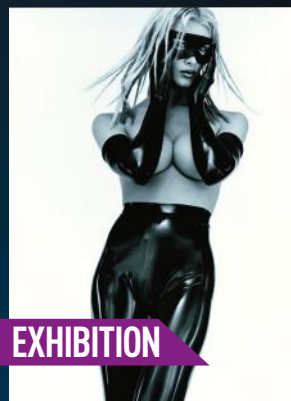
ON TEST

LIGHTROOM 5 VS DXO OPTICS PRO 9

Michael Topham takes a look at the differences between two leading raw conversion software packages



SOME LIKED IT HOT



To coincide with a new retrospective of **Bob Carlos Clarke's** work, Andrew James takes a look back at the photographer's controversial but highly creative career

© ESTATE OF BOB CARLOS CLARKE

EXHIBITION

SPORT

THIS SPORTING LIFE

Award-winning sports photographer **Mark Pain** with tips on how to take great sports shots



© MARK PAIN PHOTOGRAPHY

APOY

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AP hands-on

Canon PowerShot G1 X Mark II

The arrival of the **PowerShot G1 X Mark II** comes two years after the launch of the original model. **Michael Topham** takes a first look at the new camera to find out how it has been improved

The G1 X Mark II is chunkier in terms of its design, with a more pronounced handgrip

IN ADDITION to the launch of the EOS 1200D, Canon's successor to the PowerShot G1 X has arrived, in the form of the PowerShot G1 X Mark II. Incorporating the same 1.5in-type (18.7x14mm) CMOS sensor as its predecessor, the G1 X Mark II has an effective resolution of 12.8 million pixels in the default 3:2 aspect ratio, or an alternative 13.1-million-pixel resolution

in its 4:3 aspect. The surface area of the sensor is more than twice as large as the conventional 1in-type (12.8x9.6mm) sensor found in competitor models, and is approximately 20% smaller than APS-C-sized (23.6x15.6mm) units.

In front of the new sensor sits the G1 X Mark II's standout feature: its new 5x optical zoom lens. Equivalent to 24–120mm in 35mm terms, and providing a variable aperture of f/2–3.9, the dual customisable control rings on the barrel partly contribute to the G1 X Mark II's bulky stature. Another contributing factor is the chunky protruding hand grip, and while this does look somewhat like an afterthought, it plays a huge part in making the camera feel more comfortable and better balanced in the hand when you compare it to the original G1 X. Being a fairly bulky compact, it might be possible to squeeze it into a sizeable jacket pocket, but it certainly won't fit in a trouser pocket.

The G1 X Mark II has an improved AiAF system, with 31 AF points spanning the frame compared to nine in the G1 X. Using the camera for the first time in the confines of a dark meeting room revealed a spritely





'The inclusion of the latest-generation Digic 6 image processor is claimed by Canon to deliver clean, less noisy JPEG images'

lock-on speed, with only a couple of missed focused attempts. Our brief handling of the camera also allowed us to explore the camera's close-focusing capabilities and we're pleased to report that it showed little difficulty focusing on subjects as near as 5cm.

The inclusion of the latest-generation Digic 6 image processor is claimed by Canon to deliver cleaner, less noisy JPEG images and MP4 movies when shot in low light – something we're looking forward to testing as soon as our review sample arrives. The other benefit of the new processor is a claimed 56% reduction in shooting lag, and the camera did give the sense that it is more responsive than its predecessor.

The addition of a 3in tiltable touchscreen at the rear has helped to transform the operation of the G1 X Mark II, but like most tilting displays it doesn't sit flush with the back of the camera and protrudes by a few millimetres. Being the capacitive type, the touch functionality is on a par with the responsiveness of the best smartphones, needing only the softest of touches to reposition the AF point, adjust shooting settings or navigate the uncomplicated menu system.

Having lost its optical viewfinder, Canon hopes to make amends by offering an electronic alternative that clips on to the hotshoe. The 2.3-million-dot resolution is up there with the best EVFs on the market, and the way it tilts by 90° will be welcomed

by those who prefer to look down into a viewfinder than straight ahead. The Achilles heel of the EVF is its price, adding £199 to the G1 X Mark II's already expensive £799 asking price.

IMPRESSIONS

Based on specifications alone, it's clear that the G1 X Mark II has a lot of sensible improvements over its predecessor. The beefed-up AF is most welcome, but what's impressive is how many sensible control adjustments Canon has made to make the camera a bit smoother to operate. The chunky handgrip may not be to everyone's

The mode dial has been repositioned at the edge of the camera body

AT A GLANCE

- 12.8-million-pixel resolution (3:2 aspect ratio)
- 1.5in-type (18.7x14mm) CMOS sensor
- Digic 6 processor
- 31-point AiAF
- 24mm f/2-3.9 (24-120mm equivalent) lens
- ISO 100-12,800
- RRP £799

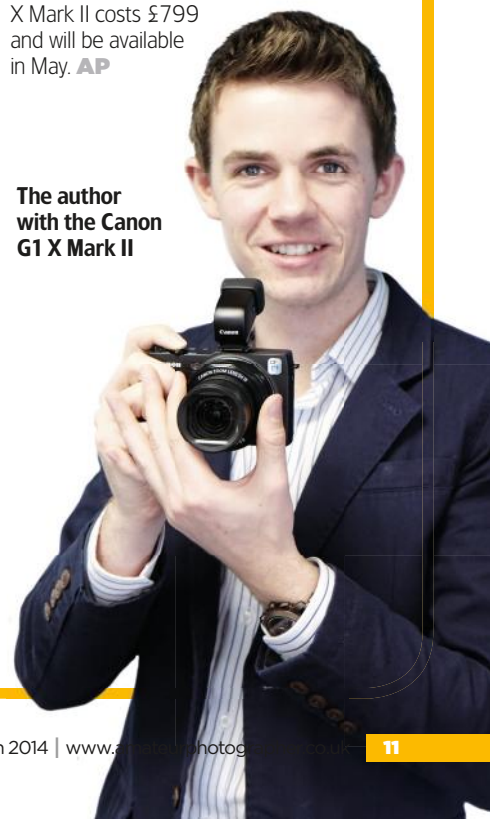
taste, but it does make the camera feel more robust in the hand.

The G1 X's minimum focus distance was one area of concern when we reviewed it in the past, so it's refreshing to see Canon ensuring the G1 X Mark II can focus closer and within 5cm of any subject. Removing the optical viewfinder altogether from the body is a brave move by Canon, especially when the additional electronic viewfinder adds so much to the overall cost, sending the combined price up to almost four figures. This makes the G1 X Mark II a particularly expensive proposition by compact-camera terms.

The Canon PowerShot G1 X Mark II costs £799 and will be available in May. **AP**

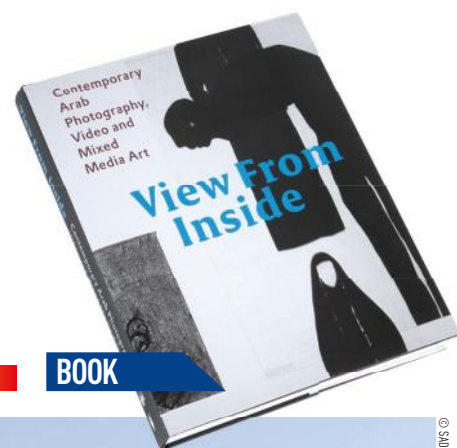


The author with the Canon G1 X Mark II



APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



BOOK



© SADIK ALFALAJ

View from Inside: Contemporary Arab Photography, Video and Mixed Media Art

Schilt Publishing, £45, hardback, 304 pages, 978-9-053-30825-7



© HICAM BENHOU

ART IS one of the most universal languages. Powerful images can communicate in a way that transcends dialects and cultural boundaries. Even in their most abstract and experimental forms, images can pass on ideas and observations that can perhaps become lost in words.

The Middle East and North Africa are regions most of us are familiar with. Sadly, this familiarity is often born of caricature, mysterious exoticism and reactionary media coverage. However, in this wonderful book we see the view from inside. The collection of photographers and artists reflect the fact that art is a crucial form of visual expression that can deal with a broad range of issues. This is the modern Arab experience, and it is an experience expressing itself through a burgeoning and vital art scene.



© AMMAR AL BEK





EXHIBITION

Harry Callahan

Until 31 May. Tate Modern, Bankside, London SE1 9TG. Tel: 0207 887 8888. Website: www.tate.org.uk. Open Mon-Sun 10am-6pm, Fri 10am-10pm. Admission free

DETROIT-born photographer Harry Callahan was a ghost-like tourist who traversed the streets and walkways of countless cities. In those places, he revealed the hidden connections between the various forms and content he found along the way. His method of revelation is the real sell with Callahan's work: he was a master of multiple exposures. He was also a huge proponent

of the desire to uncover the beauty in the quotidian. Lamp-posts, windows and everyday signs become objects worthy of contemplation.

As influential as Callahan is, he is perhaps still rather unknown to most. This is a chance to experience a photographer who will, in years to come, be revered as a master of the medium.

Basement Sanctuaries

By Gesche Würfel. Schilt Publishing, £12.50, paperback, 60 pages, ISBN 978-9-053-30819-6

THE GENESIS

of *Basement Sanctuaries* is a simple one. Gesche Würfel and her husband went apartment hunting in Northern Manhattan, New York. Each time they were taken back by the ways in which the superintendents placed in charge of the buildings had decorated the basements. This discovery set Würfel on a course to document as many of these spaces as possible. It may sound like a relatively low-key concept, but moving through the book is a genuinely captivating experience. What is revealed is that each of the superintendents uses the space to reflect their cultural and religious origins. Some are simple and understated while others are elaborate and overwhelming. It's a project that speaks of people attempting



BOOK



to find their place in a foreign land while ensuring they are still firmly anchored in tradition. These places of personal reflection are beautiful metaphors for the process of migration and, as such, this collection of images is genuinely moving.



www.newcameranews.com



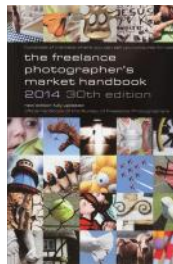
WEBSITE

THIS spoof website regularly hits the mark with its humorous take and light-hearted look at camera-industry news. Everything's fair game on NCN, from the topical news stories that are given a tongue-in-cheek twist, the hysteria that can swirl around a rumoured new camera, to the gear fanatics we all know (or are one). With a tone similar to other websites that it lampoons, there's a subtle knowing nod to the reader, and with most of the stories featured having more than an ounce of truth in them, they're bound to raise a smile. **Phil Hall**



CONDENSED READING

A round-up of the latest photography books on the market

● **QUIET NEW YORK** by Siobhan Wall, £12.99

New York is not often described as a region of quietude. In fact, the city that really should get some sleep is more akin to a cacophonous hellzone. However, that hasn't stopped Siobhan Wall seeking out a few Zen-like spaces of tranquillity. Covering all five boroughs, Wall offers a guide to 150 spaces to meet, eat and drink that will not require the purchase of earplugs. The photographs are a little uninspiring, but it's not really about that. It's a more akin to a silent tour of the city where the hell of other people need not be an issue.

● **THE NEW YORK DOG** by Rachael Hale McKenna, £18.99 Sticking with the New York theme, Rachael Hale McKenna (one of the world's most successful and popular photographers, according to the book's blurb) invites us to gaze upon some of New York's most charming canines. Dogs walking. Dogs riding in taxis. Dogs lounging in extravagant apartments. Admittedly, the book is a nice little celebration of the joy a pet can bring to someone's life, although it's questionable why all the images had to be taken in the most affluent parts of the city.

● **PHOTOGRAPHER'S MARKET HANDBOOK** edited by John Tracy and Stewart Gibson £14.95 You might wonder, with the plethora of information on the internet, why you would need such a guide. Convenience would probably be the answer, and it is an undeniably handy little guide to anyone looking to go freelance in the world of photography. In fact, you could argue it's indispensable.

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Letters

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THINK CAREFULLY, LOOK CLOSELY

The well-presented *AP* hands-on of the Canon EOS 1200D DSLR (AP 8 March) highlighted the new model's attractive features, but some of the details rang a bell. If you look closely at the better-specified and outgoing Canon EOS 600D, you will find some close similarities.

What is also revealing is the current prospect of a better buy, if you're quick, with run-out deals at £399 for the EOS 600D with kit lens, while the EOS 1200D is launching at £449. The EOS 600D body-only price is now as low as £275, saving £74 on the £349 body-only price set for the EOS 1200D.

It seems that the numbers game is not just about model identification; it's also

Write to...

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LETTER OF THE WEEK

Wins a great shockproof, waterproof and dustproof 5-Proof Technology 16GB Samsung SDHC Plus memory card offering up to 48MB/sec transfer speed. www.samsung.com/memorycard

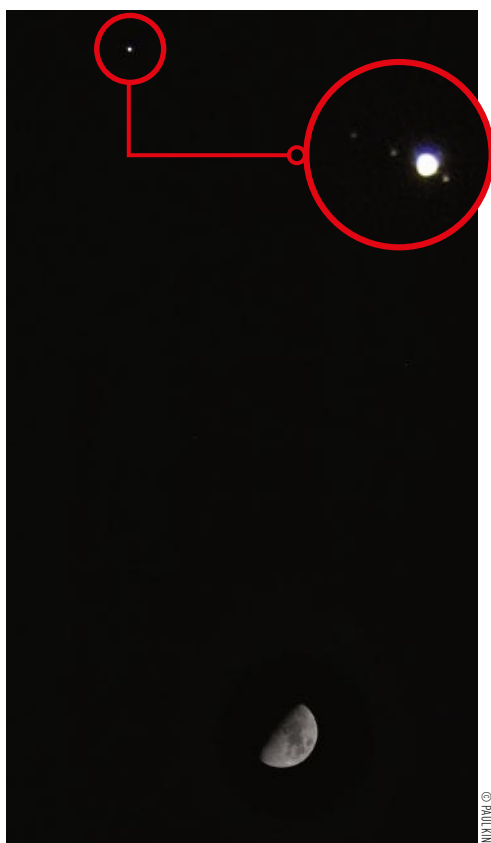


STELLAR SHOT

I saw reports that Jupiter would be visible with the Moon in the night sky recently, so I popped out into the back garden at 10.23pm on the Sunday and shot a few handheld pictures with a 70-300mm lens on a Nikon D4. I picked two shots – one of Jupiter (1/20sec, f/5.6, ISO 6400) and the other of the Moon (1/800sec, f/5.6, ISO 1250) – and combined them to replicate a single shot of both celestial bodies. If you zoom into Jupiter, I think you can see some moons, which really shocked me! I thought you might be interested to see the results.

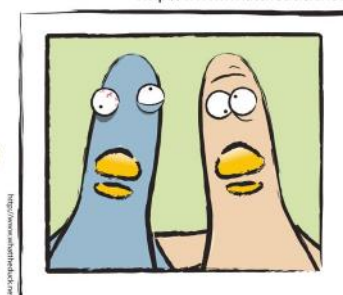
Paul King, via email

Great shot, Paul, and all the more impressive for being handheld – Nigel Atherton, Group Editor



© PAUL KING

What The Duck



IN DEFENCE OF JPEGs

On the *Letters* pages there are always debates going on, whether it is film vs digital, CSCs vs DSLRs or in-camera JPEGs vs raw files. On the latter subject, I feel the Group Editor Nigel Atherton's reply to Sean Demsey in AP 15 February – 'If you're happy with your results that's all that counts. But...' – risks being read as the condescending 'if you're so undiscerning that you're happy with JPEGs...' The reply is even worse in making the assertion that most of the best images in competitions will have been processed from raw files. Perhaps they will have been, but, coming from the Group Editor, I am sure that this statement will be a definite discouragement to JPEG shooters from entering APOY.

I feel a better answer to Sean can be found in *Photo Insight* in the same issue, where Graham Taylor, RAF Photographer of the Year 2013, says: 'I've never spent more than 10 minutes editing a single image.' Or in AP 22 February, where it is reported that Timothy Allen, Travel Photographer of the Year 2013, 'shoots his images as JPEGs rather than raw files and regards raw as generally being "too much hassle"'. In AP's test report on the EOS M, Richard Sibley says, 'for general shooting I would happily shoot JPEG images of 100-3200', and Professor Newman, in his recent article on raw processing, admits that the example processed image was little different to the in-camera JPEG.

There can be a need for spending time processing raw files when the original shooting conditions were poor, but with knowledgeable use, a good modern digital

about numbers hitting the pocket. And I know which I would rather have.

Dean Mallam, Staffordshire

HOW TO LOSE CAMERAS AND ALIENATE PEOPLE

One Saturday morning I was putting my Nikon D700 in the car for a trip to Church Fenton railway station in North Yorkshire, when Dave, my friend and neighbour, asked if he could come along. A few minutes later he turned up with a Canon EOS 5D and 135mm f/2 lens.

We arrived at the station and I took a few photos. Then, after a few minutes, three young women arrived on the platform. Now Dave likes to think he's a bit of a jack the lad where young women are concerned, so he took his camera strap off from around his neck and started shouting 'f-stop this and that' and so on, attention-seeking for the benefit of the young women.

A few minutes later, the local train for York stopped, the women got on and the train left. I said, 'Right, Dave. Time to go,' but he just stood there, white as a ghost. Then I noticed he had no camera. What had transpired was that as Dave was waving his camera around, a heavy-haul locomotive came past with 20 or so large trucks, the slipstream causing his camera strap to be



snagged onto the trucks and wrenched out of his hand. His camera was last seen disappearing into the distance.

Having no idea where the line went, we left the station and headed home. Dave was very down, and later that afternoon his wife asked what had happened. I explained, and when it got to the point with the young women, she became angry. 'I knew there would be women in it,' she said. 'He told me he had been mugged.' She wasn't happy.

Andrew Simpson, via email

Sounds like you dropped your friend in it, Andrew, but poetic justice perhaps. Maybe things are different in Yorkshire, but I've never found girls to be impressed by an encyclopaedic knowledge of lens apertures – Nigel Atherton, Group Editor

BACK CHAT

AP reader Melvyn Dover welcomes the coming of spring and finds himself inspired to take photographs

THAT'S the good thing about global warming. One minute I'm out in heavy rain, sporting a waterproof compact camera to record buildings being demolished, and the next I'm elsewhere sporting a bridge camera with the sun warming my back as I photograph nature. Although there are plenty of puddles still around from a few showers, there are signs of spring: lots of fresh budding in the hedgerows, birds singing, and the gorse is coming out.

A couple of passers-by saw me taking a photograph and said, 'When the gorse fails to flower, that's when the kissing ends.' I had to look that one up. They'd paraphrased a 19th century saying: When the gorse is out of bloom, kissing's out of fashion. The idea is that gorse is always in flower somewhere.

The cloud-free blue skies are reflected in the water. It's low ISO weather again, and it feels good to capture shots of mallard ducks and swans pairing off. Spring has brought their colour back. I photographed them against calm blue water before they came too close (no idea of composition, some of those swans). They expect me to feed them, not photograph them. It's a game we play. Swans and tufted ducks usually frequent a channel of water that runs under a small bridge. I've often found as soon as I look over the parapet to photograph them that they immediately start making their way towards me. I'm lucky to get a couple of shots in before they're directly below me, looking extremely picturesque, but unfortunately in the deep shadow of the bridge itself.

Much easier to photograph are the two mallards that sit on the parapet muttering away in the hope of food. I don't do it, believing bread to be bad for them, but some do, and when the weather's been cold, wet and blowy, I've seen a nature reserve practically empty as its occupants spearhead to people carrying bread. At such times, I try to capture flying gulls as they wheel their way around the food source. There's usually a chance to try panning shots.

It's time to look and listen out for small birds too. I had a marvellous view of great tits and a pair of bullfinches through binoculars, but alas they'd flown further away by the time I'd lined up my camera.

Arriving at the coast, there's a freshness about the blue sky as it details the cliffs and hills into the distance. My 16:9 picture format cannot do it justice. At best, it's a case of stitching two photos together. At the water's edge, I take several of my favourite type of shot. By holding the camera vertically I capture the several horizontal layers formed by the large stones in the foreground of the beach, then the smaller ones nearer the water's edge. Then comes a layer of watery sand being sucked back into the sea, and the top layer of the foaming sea itself, with a breaking wave to complete the scene.



camera can directly produce JPEG images of award-winning standard. AP shouldn't risk leaving readers with the impression that in-camera JPEGs are always inferior to processed raw images, or that it is a waste of time entering competitions with in-camera produced JPEGs. **Geoff Piltz, via email**

Many successful photographers shoot only JPEGs, and find the loss of quality barely perceptible. Others spend a lot of time processing raw files in the quest for aesthetic perfection. Some, like me, do a bit of both, depending on the image and the circumstances. A lot of it depends on the genre. With subjects that are about capturing a moment, such as

documentary, sport and wildlife, there's generally less post-production than with more 'fine-art' subjects like landscapes.

When we're viewing submissions or judging APOY, though, we don't ask whether they're from raw or JPEG files and we don't care – we're only interested in the final image. However, it is fact, not opinion, that raw files offer superior image quality (though the differences may be subtle) and more flexibility, and as a magazine dedicated to helping readers improve their photography and achieve the best possible results, it would be remiss of us not to say so. What you do with that information is up to you – Nigel Atherton, Group Editor

PHOTO INSIGHT

Travel photographer
Tony Burns reveals
how he captured this
dramatic shot of Thor's
Well on the coast of
Oregon in the USA



TONY BURNS

Tony Burns is a freelance editorial and travel photographer from the UK based in Amsterdam in the Netherlands. He received an honourable mention from Travel Photographer of the Year in 2013 and was shortlisted in 2009 and 2011. His images are represented by Getty and Wonderful Machine, and have appeared in publications such as the *Lonely Planet* travel guides and *The Sunday Times Travel*.

I HAD seen a picture of Thor's Well about a year ago and was instantly fascinated by it. Thor's Well is basically a deep hole in the rocks off a rough stretch of the Oregon coastline in the US. As the waves crash in, it fills up, spouts water up to six metres in the air and overflows, before sucking the water back in and out to sea. It's pretty dramatic!

When I knew I'd be visiting the west coast of the US, Thor's Well was high on my list of locations. To get the cascading water effect I'd seen in photos, I knew I would need to be lucky. I had been told that there has to be a high tide for the water to overflow, but from what I'd heard it wasn't the best time of year for that to happen. Passing through one afternoon while on a road trip from San Francisco to Portland, I thought I'd be lucky to get anything, but I crossed my fingers and headed over there.

Thor's Well is located in quite a remote place in Cape Perpetua and is reached from a winding road in what feels like the middle of nowhere. I arrived a couple of hours before sunset and went looking for it. The area is certainly a lot different to Bandon Beach, where I'd been the night before. At Bandon Beach there were at least 20 other photographers and plenty of people walking dogs, but Cape Perpetua was deserted.

It took me a while to find the well. If it isn't overflowing and shooting water into the air, it's extremely hard to spot because you're just looking for a hole in the rocks along a 200-metre stretch of coastline. However, after exploring the rocks for a while, I suddenly saw water shooting up into the air as a big wave crashed in.

It can be pretty dangerous to get too close to Thor's Well. If it overflows too much and you're right next to it, you'll be in a lot of trouble, so to start with I just watched it for half an hour to see how close I should get. Despite the aggressive waves coming in, the tide wasn't high enough to produce a big surge and the water never seemed to overflow more than around ankle-deep, barely creating the cascading water effect that I was looking to capture. I was worried that I'd come away empty-handed.

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I set up a couple of metres from the edge and got ready, thinking that a shutter speed of around $\frac{1}{2}$ sec would be perfect. When Thor's Well overflowed for the first time, it was pretty scary. Water shot up in the air, but luckily the wind blew the spray away from me. At the same time, a big wave hit the coastline 10 metres to my right and crashed down onto the rocks, so I found a spot

where I could keep dry and hit the shutter a few times. There was only a small overflow, but it let me see that $\frac{1}{2}$ sec was the perfect shutter speed.

A quarter of an hour went by as I waited for the next overflow, but nothing happened. As I began to worry that this wouldn't work out, I saw a big wave coming in. There wasn't much time to react, but with everything already set up, I just hit the release and tried to keep everything as still



© TONY BURNS

as possible while water flew around me. It then flowed out of Thor's Well, around my ankles and then up the tripod before being sucked back in, which was exactly what I wanted. I got four or five shots of this, which I was happy with as I thought I would be leaving empty-handed.

The next wave was even bigger, and I ended up with a nice ½sec exposure of blurred sky and water after picking up the camera and backing off! It's a pretty scary

place to be when it's almost dark, with only angry waves for company and only a rough idea of how much water will overflow.

With the light running out, I decided to stick around for just one more attempt. Five minutes later I was ankle-deep in water again, but the window of opportunity had gone. I was now shooting at ISO 800 to keep everything sharp and the light wasn't nearly as good as previously.

I headed back closer to the shore and

just watched for a while. It can be easy to see these things through a lens with nothing but shutter speeds in your head and not fully appreciate them, so it was good just to watch it happening. However, I did gulp when a big wave came, causing more overflow than I'd seen in the last hour, and I was glad to be out of there. You shouldn't mess with nature, and I discovered it wasn't wise to be close to the edge as one freak wave could have put me in trouble. **AP**


Tony Burns was talking to Phil Hall

To see more of Tony Burns' images, visit **www.shootingtheworld.com**

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*– Photography Monthly magazine,
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AP guide to...

Focus stacking

Discover how to gain the maximum sharpness and depth from your lens by stacking landscape images together. **Michael Breitung** explains how

Focus stacking allows you to gain maximum sharpness and detail in your shots

ONE OF the first things we learn in photography is the relationship between aperture and depth of field. In landscape photography, selecting a smaller aperture results in a larger depth of field. If you want to take a photograph that contains elements in the near foreground, with a detailed landscape in the middle and background, the obvious formula would be to select as small an aperture as possible to get everything sharp in the frame.

However, it's not that simple. Most camera and lens combinations result in a decrease in sharpness for apertures smaller than f/11. While this can vary, what always happens is that as the aperture gets smaller, the light reaching the camera sensor is more and more diffracted at the edges of the aperture blades. This diffraction causes photographs taken with very small apertures to look softer and less detailed than images taken at apertures between f/5.6 and f/11, for example. So while we increase the depth of field by the use of smaller apertures, we reduce the overall sharpness of an image.

When photographing with a wideangle lens, we can still achieve a decent depth

of field without the use of small apertures, but there are limits – especially with longer focal-length lenses.

FOCUS STACKING

One solution to this problem is focus stacking. Originating in macro photography to overcome issues with very shallow depth of field, multiple photographs of the same scene are taken at different focusing points. Using software, these shots can then be merged together into a single image with excellent levels of detail through the frame.

This principle can be easily applied to landscape photography, and while many different photos are often needed to get the desired extreme depth of field for macro photography, most of the time just two or three images will be enough for landscapes.

This all depends on a few factors. One is composition and how far the nearest elements in the picture are from the camera. Another is the focal length and the f-stop you select for your sequence. But perhaps most important is your own perception of sharpness and what you consider to be a sharp photograph.

Using focus stacking with a telephoto lens has increased the depth of field hugely

‘Multiple photographs of the same scene are taken at different focusing points’



MICHAEL BREITUNG

BASED near Nuremberg in Germany, Michael Breitung started shooting landscapes in 2008 and over the past three years has been working as a freelance photographer, leading workshops and presenting video tutorials. Wide scenic landscapes, waterfalls, mountain vistas and coasts are his favourite subjects.



IN PRACTICE

WHILE it might sound complicated, in reality focus stacking is very simple, with practice key to mastering the technique.

For focus stacking to work, it is important to use a tripod and not change the composition or focal length between the different photographs. To be able to set the focus precisely, live view is an invaluable tool on modern DSLRs. You can zoom in 5x or 10x on the point where you

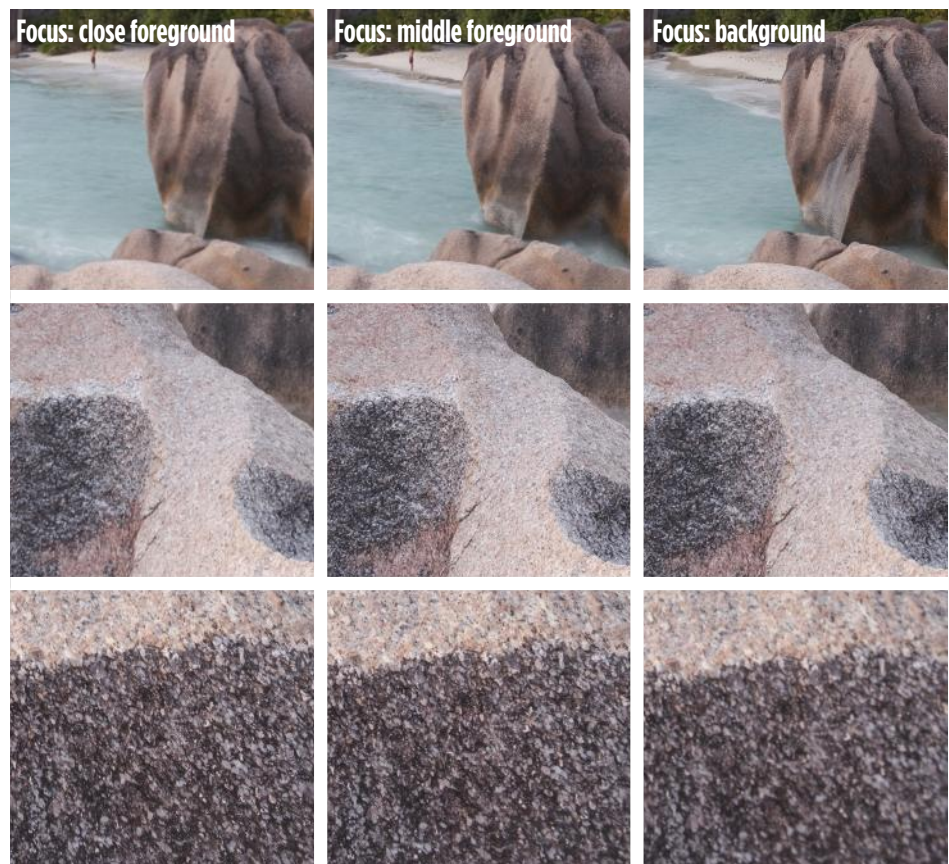
want to focus and then manually turn the focus wheel. Using apertures between f/8 and f/11 will deliver a good compromise between overall sharpness and depth of field. You will need fewer photos for stacking at these apertures than with f/5.6, for example, although this might be the 'sweet spot' for some lenses.

As you start taking photographs in this way, you will notice that for some scenes

having one image for the foreground and one for the background is not enough. Sometimes the areas that are sufficiently sharp in those photos do not overlap. In such cases, you will either need to adjust the focal points in your photos to move them closer together, or you will have to take a third, fourth and even a fifth exposure focused at points between the foreground and the background.



When shooting a focus-stack sequence, always take one more exposure than you think you will need. In the case of this shot, three images were required: one with the focus right in the foreground, one a little further away, and one for the background. You can see on this grid how sharpness can differ. After all, it's better to delete redundant photos than to realise too late that you're missing sharpness in parts of the image.



LIMITATIONS AND ALTERNATIVES

FOR MANY scenes, stacking your photographs in Photoshop or specialist software such as Helicon Focus (helicon.dstudiosoft.com) is very easy.

Once images have been aligned (the focus also slightly alters the focal length), you can work with masks in Photoshop or let Helicon Focus stack your pictures automatically to produce a final stacked image. Problems arise, however, if you have moving elements in the scene, especially in the foreground. Then the stacking can become a real pain and will require a certain amount of retouching in order

to fit everything together perfectly.

Try experimenting with different ISO settings to freeze motion as much as possible, and you'll also need to limit the time between exposures. However, if there's a lot of movement it will be difficult to get a convincing result, so you may have to compromise and use smaller apertures and shoot a single image.

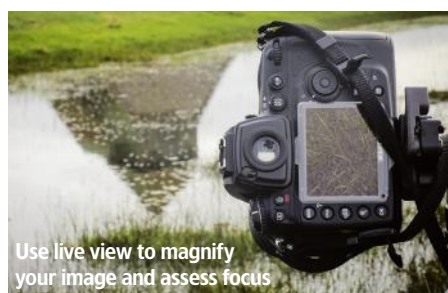
In order to keep movement to a minimum, the ISO was altered to increase the shutter speed for the foreground shots, while a lower ISO was used for the background



To see more of Michael's images, visit his website at www.mibreit-photo.com

HOW TO DO IT

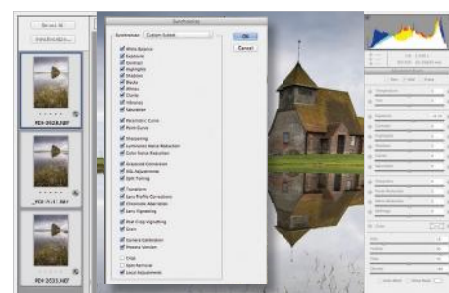
Phil Hall explains how to shoot and merge a focus-stacked image



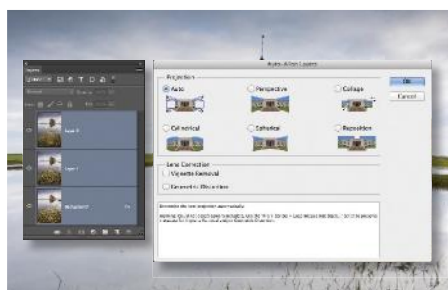
1 Start by setting your camera up on a tripod to avoid misaligned shots later in Photoshop. Set the exposure to manual, as this will allow you to maintain the same exposure should the light subtly change while you focus on different points of the frame. It's also a good idea to shoot in raw, as this will make life a lot easier in post-production and give you much greater control.

2 Frame your image and dial in the required exposure for the scene – in this instance, 1/100sec at f/8. Once you're happy with the composition, set your lens/camera body to manual focus and then switch to live view. This will allow you to assess focus much more effectively compared to peering through your viewfinder. Zoom in on the bottom of the frame and set the focus. Once you're happy, fire the shutter using a remote release or self-timer.

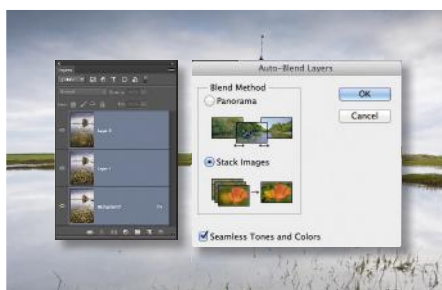
3 With your first shot in the bag, refocus. Here I have focused just a bit further into the frame where the grass begins to be submerged. Trigger the shutter again and, as you're in manual, the exposure will stay the same. Now decide where to focus next – in this case, a single shot is all that's needed, with focus set on the background. If you're unsure, however, take another couple of shots between these two points.



4 In Photoshop Bridge, highlight the three images and open them. As we've shot in raw, we'll make some quick adjustments. In this case, I've made some tweaks on the Basic tab, as well as toning down the sky with the Graduated Filter tool and using the Adjustment Brush to lift the foreground. Remember to click on Select All and to hit Synchronize, ticking Local Adjustments before selecting Open Images.



5 With two of the images, select and then copy them before pasting them onto the first image. This should leave you with a single image with a stack of three layers. These need to be aligned because changing the focus has also slightly altered the focal length. Select all three layers and then go to Edit>Auto-Align Layers. In the pop-up box, select Auto, deselecting the Vignette Removal and Geometric Distortion options before hitting OK.



6 With the three layers still selected in your Layers palette, go to Edit>Auto-Blend Layers, and in the pop-up box that appears, select Stack Images and make sure Seamless Tones and Colors are selected before hitting OK. Photoshop will then determine the sharpest portions of each layer before blending them together. Once completed, you'll find that the edges of the frame may need to be cropped.



7 If you find there are some odd unwanted blemishes visible in the image where blending hasn't been successful, you can manually adjust this. Select the relevant layer and with the layer mask selected, brush over in black to conceal elements or white to reveal them. To finish this shot off, I converted it to monochrome using a Black & White adjustment layer, before adding a split-toned effect with a Gradient Map.



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Helen Holt Manchester

Helen is, in her own words, 'a serious amateur' when it comes to photography. Having retired eight years ago, she now has more time to spend taking her beloved close-up shots of flowers and insects. What she loves about photography is 'the challenge of trying to take a shot much better than the last and to always push myself further in an effort to achieve photos with plenty of impact'. Helen hopes to have as many of her images published as she can, ideally on magazine covers.

Helianthus

1 The beautiful bokeh accentuates the contrasting colours of this vibrant flower
Canon EOS 50D, 60mm, 1/500sec at f/2.8, ISO 1250

Astrantia

2 Another triumph of selective focus, the details of this flower image seem to burst right out of the frame
Canon EOS 50D, 60mm, 1/100sec at f/2.8, ISO 100

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Rose

The blooming rose
nestled among the
burgeoning buds is
a powerful image

Canon EOS 50D, 60mm,
1/160sec at f/4, ISO 100



3

1

2

EDITOR'S CHOICE

SEE MORE ONLINE AT
AMATEURPHOTOGRAPHER.CO.UK/SPOTLIGHT

The warm morning light and mist, as well as the use of a moderate telephoto focal length to compress the image, combine to produce a lovely vista. Well done, Helmut!

Phil Hall, Features & Technique Editor

Helmut Plamper Italy

Helmut has pulled off a 2014 *Reader Spotlight* double, with his images appearing in AP 4 January. When we saw his latest batch of gorgeous Italian vistas, we couldn't resist publishing them. Helmut, 69, has been photographing since he was 11 years old, and is making the most of his retirement in Tuscany, central Italy, by showing visitors all the best photographic locations. To see more of Helmut's images, visit his website at www.toscana-foto-scout.eu.

Toscana poetica

1 This beautiful misty shot is our well-deserved picture of the week

Sony Cyber-shot DSC-R1, 24-120mm, 1/50sec at f/4.5, ISO 160

Magic landscape

2 The vivid blues and yellows feel like they belong in another world

Sony Cyber-shot DSC-HX100V, 27-810mm, 1/80sec at f/11, ISO 160

Rolling hills of Tuscany

3 These vistas grew famous after the location was used for the film *Gladiator*

Sony Cyber-shot DSC-F828, 28-200mm, 1/100sec at f/5, ISO 64

Mist with sunset

4 The mist was constantly changing, and Helmut had to wait for the perfect shot taken at Montefollonico

Canon EOS 550D, 18-270mm, 1/50sec at f/5, ISO 200

4





1



2



3

Steve Smith Japan

Steve found himself drawn to photography two years ago when he felt the urge to make a permanent record of his life in Japan to show his family and friends in the UK. Since then, he's been roaming the country with his camera, and especially enjoys photographing the many festivals that take place. 'The best thing is that even if my photographs turn out rubbish, I still enjoy the experience,' he says. To see more, visit www.flickr.com/photos/yebisu1.

Kanuki Bridge

1 There's a nice contrast between the sleek, modern architecture of the bridge and the scuffed, dirty-looking wall and path that sit beneath it. Nikon FE, 24mm, bulb (approx 60secs) at f/8, Fujifilm Acros 100, tripod

River path

2 The shallow depth of field allows the path to drift mysteriously out of sight. 'I tried to keep the image as simple as possible,' says Steve

Pentax 67 MLU, 135mm, 1/15sec at f/4, ISO 400, tripod, cable release

Rice paddy by the tracks

3 The speed of the train juxtaposes perfectly against the smooth stillness of the rice paddy. 'I used the rows of rice seedlings as leading lines,' says Steve

Pentax 67 MLU, 135mm, 2secs at f/11, ISO 400, tripod, cable release

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Making magic

With an exhibition that offers practically four for the price of one, **Allan Forsyth** isn't one to get stuck in a rut. He lets **Jon Stapley** in on the secrets of multitasking

ALLAN thinks for a moment, then says: 'They're basically a pain in the arse.' There's a pause, then he adds: 'They really, really are.'

As assessments of lenticular lenses go, this is certainly succinct. A lenticular lens is an array of small magnifying lenses set at different angles. It is designed to produce images that give the impression of motion when viewed at different angles. In skilled hands, a lenticular lens can produce fascinating illusions of depth or make dead subjects appear vibrant and alive. They are also, apparently, a pain in the posterior.

This is just one of the techniques that Scottish artist Allan Forsyth delved into for his exhibition *Pride & Glory* now on show in London. An enormously diverse body of work taking plants and animals as its main subjects, Allan's exhibition includes not only moving and 3D lenticular images, but also

photograms, stitched still-life collages, and austere, painterly portraits of single flowers in close-up detail. Any one of these could make for a fascinating exhibition in its own right, yet Allan elected to go for all of them.

'It might be an attention-span thing,' he says. 'I generally work on two or three styles at a time. Once I get an idea, I have to execute it and get it out of my system.'

Although Allan's chosen subjects are plants and the natural world, naturalism isn't high on his list of priorities. He doesn't just point and snap – his images are worked thoroughly from concept to final print, whether it's in arranging a still-life composition or sculpting a flower's petals.

'Take a landscape image,' he says. 'You might have the most beautiful landscape image you've ever seen. People are doing that really well. But there's always going to

be someone with a camera standing behind you taking the same picture.'

Is Allan frustrated with the limits of what traditional photography can do? He acknowledges that a less traditional approach seems to be where his interests take him.

'I think David Bailey summed it up when he said he doesn't take pictures, he makes them,' says Allan. 'That's pretty much what I do. Most of my images are produced in the studio – I don't go out and "take" pictures.'

This makes the question of what Allan 'does' surprisingly hard to answer. He seems to view photography as the medium rather than the message – when asked about his influences, he mentions American 'light artist' James Turrell – and he is keen to throw away traditional paradigms with images like cameraless photograms.

'Tranquilliser', 2014, a motion lenticular image (see page 35)





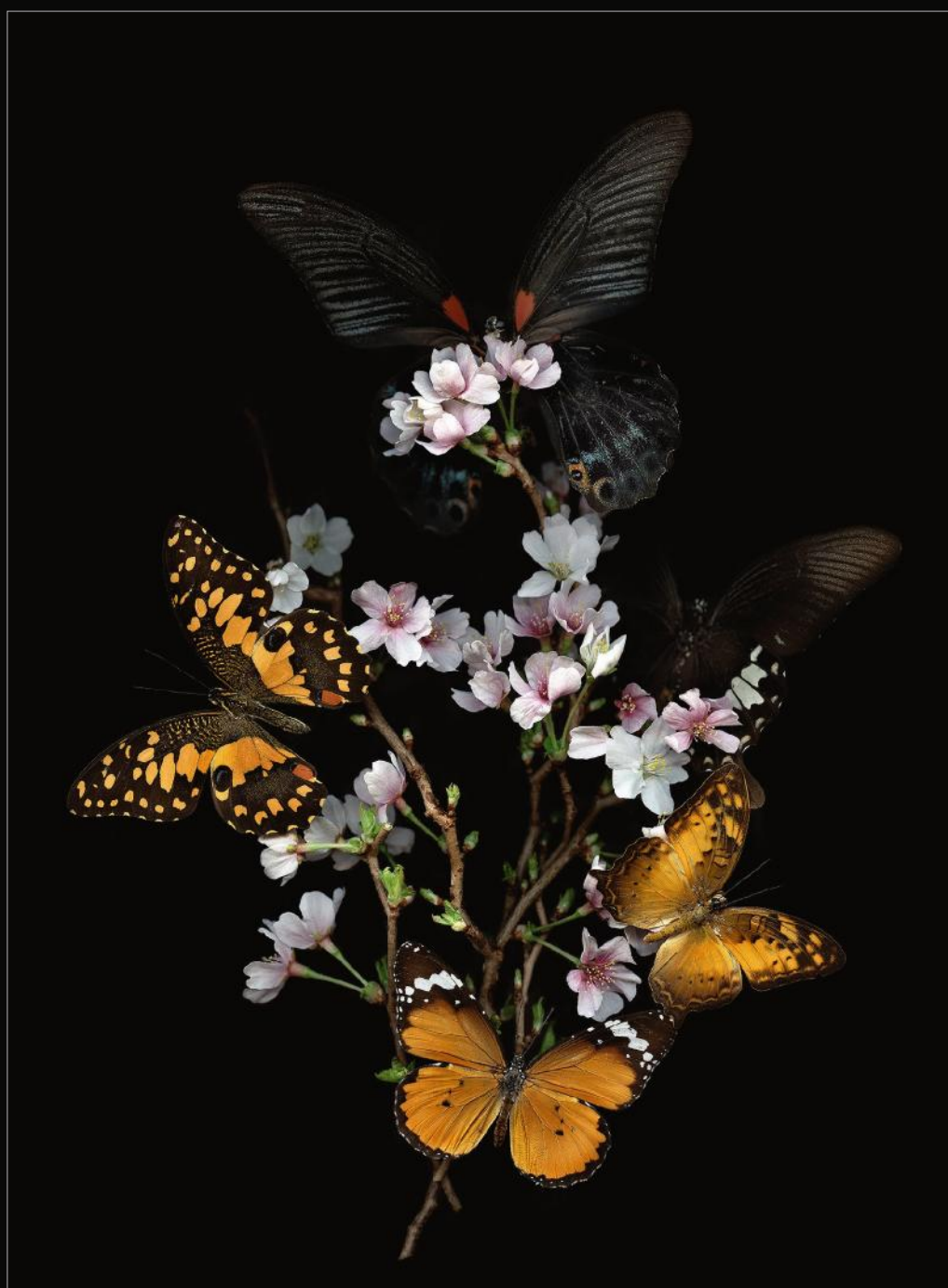
Above: 'Pull Through II', 2010, C-type print, Diasec

Right: 'Pull Through', 2010, C-type print, Diasec

STILL-LIFE COLLAGES

DAVID Bailey's remark about not taking photographs but making them (from an interview with *The Independent*, a comment that Bailey, in fact, appears to have purloined from Ansel Adams) is applicable to all of Allan's images, but is never more literally apposite than with the 'Pull Through' still-life series. These collage images are 'made' on two levels. First, Allan creates intricate arrangements of flowers and butterflies. The second phase comes in post-production, when Allan assembles the finished images from several shots of his arrangements.

'It took a long time to make them,' he recalls. 'It was hard to get the feeling right while constructing them from several different shots. Did I go in visualising how the whole thing would look? Well, yes and no. I would have the format in place, often a long panoramic, but then sometimes I would have an idea initially and find that everything changed when I started putting it into practice. Lucky mistakes happen, and often you end up going in a different direction.'





MOTION AND 3D LENTICULARS

THE LIMITATIONS of paper are such that it's difficult to convey the nature of Allan's lenticular photography visually. Comprising 3D and motion-based creations, Allan fires off several shots, sometimes hundreds, and laces them together to create the fluid illusion of a macaw beating its wings, a deer's head rotating or a butterfly fluttering along.

'A lot of time is taken up in the

editing process,' Allan explains. 'Often I'll fire the individual shots, spend six hours doing it, then realise that it's the first one I took that's brilliant. The thing with lenticulars is that they're technical to do and they're expensive, but if the subject is right the results are great.'

You can see the lenticulars in motion on Allan's website at www.allanforsyth.com.

**'Pride & Glory',
macaw, 2012,
3D lenticular**



'Gentle Spirit 004', 2014, photogram, C-type metallic print, Diassec



ALL PICTURES © ALLAN FORSYTH

FLOWER PORTRAITS

Above: 'Wild Heart', 2012, C-type print, Diassec

PHOTOGRAMS

PHOTOGRAMS are sometimes referred to as cameraless photographs, and in essence they are exactly that. The process involves placing objects onto photographic paper and then exposing it to light, creating surreal images in which the tone varies depending on the translucency of the objects used. Two of Allan's series for the exhibition are photograms called Gentle Spirit (above) and Fade Into Light (below right).

'The Fade Into Light images were produced on 20x24in multigrade paper,' says Allan. 'The first part of creating these was a tray of water. I'd lay the photo paper on the water, with the objects I was using put right up against it. Then I'd use a flash unit to bounce light off the ceiling.'

Normally photograms appear reversed, with the areas that have been exposed to the least light appearing brightest. However, when Allan scans his photograms he reverses this.

'What you see is sort of the positive of the negative,' he says. 'There's no other manipulation apart from maybe adding a tint. Everything else is just that one shot. A lot of people don't know what photograms are, so when I explain that I didn't use any cameras to create them they find it fascinating.'

For the Gentle Spirit images, Allan worked with a darkroom enlarger. He bought an

Ilford CAP processor, whose one-litre tank was easy to keep to temperature.

'I was playing around with flash and coloured gels to create different colour effects,' Allan says. In both cases, the process was unpredictable. Allan could never be sure how the water droplets would fall, or what colour combinations would create what effects. This was, of course, all part of the fun. 'It's an exciting thing to do, really,' he says.



Below: 'Fade into Light 007', 2011, photogram, C-type metallic print, Diassec

'THE BLACK background for my flower images has something of a Renaissance painting feel to it,' Allan says. 'A lot of the flowers had been "scalpelled" as well. I wanted to create a surreal portrait; normally the flowers would never look like this.'

The comparison to a painting is not arbitrary. Although he doesn't paint himself, Allan considers the world of painting to be a huge influence on his photographic artwork.

'I consider myself an artist who uses photography more than I do a photographer,' he says. 'That's why it's hard to pigeonhole me into different categories. I have one foot in painting and one in photography, and I don't quite know which to stand in.'

The almost impressionistic style of these images also recalls another of Allan's great loves: art and photography of the past. Although his skills in digital image-making suggest otherwise, Allan has a fondness for the rough-and-ready techniques of the first people to wield cameras in earnest. Botanical photography has, after all, been popular almost as long as photography itself.

'I love the idea of early 19th and 20th century photographers using very little technology to produce beautiful pictures,' he says. 'I think technology and kit kind of get in the way – people get the biggest camera they can and get hooked up with expensive lenses, when at the end of the day it's all about the image and the idea.'

Allan Forsyth: Vivid Light. Until 28 March. At Gallery Elena Shchukina, 10 Lees Place, Mayfair, London W1K 6LL. Tel: 0207 499 6019. Website: www.galleryelenaishchukina.com. Open Mon-Fri 9.30am-5.30pm. Admission free

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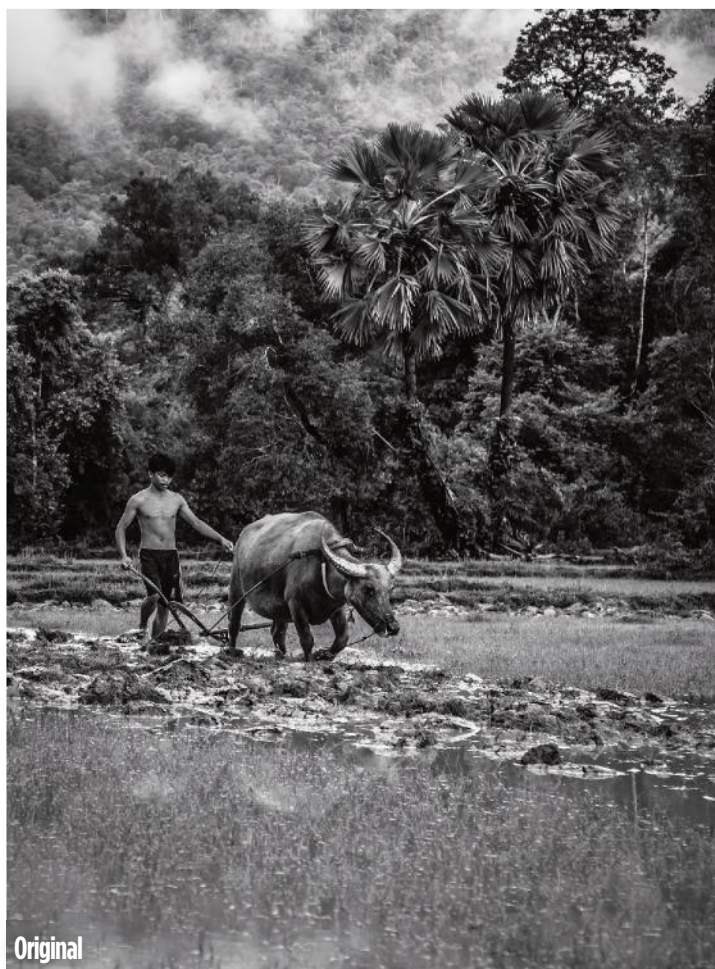

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Original



Halo around farmer

‘There’s no escaping the heightened contrast, which puts the “graphic” into photographic’



Foreground artefacts

Ploughing a rice field Noy Saylakham Canon EOS 6D, 60mm, 1/200sec at f/5.6, ISO 320

WE DON'T have many details about Noy Saylakham's monochrome photograph of a farmer ploughing a rice field in Laos, so it's hard to determine precisely what's gone on here or what he was hoping to achieve. Starting with the positives, the photographer has framed the shot really well. Positioning his subject off centre – both vertically and horizontally – avoids a bland composition and there's 'nose space' in front of the farmer and his beast for them to move into. The diagonal direction of their implied movement also prevents the image from appearing too static.

What is equally noteworthy is the effect created by the pale near-triangular areas at the top and bottom of the frame. These two soft, light areas give the impression that the darker, more contrasty central portion

of the image (which contains the subject) broadens at the right. This effectively creates the strong sense of a 'vanishing point', and therefore depth, which lends the shot a very definite three-dimensional look.

Unfortunately, as compelling as the composition is, there's no escaping the heightened contrast, which definitely puts the 'graphic' into photographic. The unique look is almost certainly the result of HDR tonemapping, and the unusual textural artefacts in the foreground and distant trees would indicate that this is probably a composite of several different exposures.

This is definitely something of an acquired taste: some people love it, others loathe it. Personally, I can appreciate that tonemapping like this can create decidedly punchy black & white images (and it *can*

work in some instances), but here I think it has definitely gone too far. What's tipped it over the edge for me is the halo around the farmer's arms and shoulders. It may be that it's the result of slight backlighting, enhanced by the processing, but whatever the reason, it has given him a decidedly cut-out look that detracts from the image as a whole.

In this situation, there's little that can be done to tone down an image that has been processed so heavily in this way, so I would suggest going back to the beginning and reprocessing the shot with a slightly more naturalistic look in mind. I would suspect that a single image – sympathetically dodged and burned in a more 'traditional' way – could have just as much impact as this version, but without an overtly processed look to it.



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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

PICTURE
OF THE
WEEK



Sink Inger-Lise Zamata

Sony Alpha 77, 45mm, 1/50sec at f/2.8, ISO 800

THIS may not be an obvious choice for picture of the week, but I love the beautifully simple nature of Inger-Lise's photograph. It also demonstrates quite clearly that striking images can be produced from the most innocuous everyday subjects. In this case, the object of this (extremely) minimalist composition is nothing more exotic than the plug-hole in a sink – something we all have in our houses, but the majority of us have probably never considered it as being worthy of our photographic attention.

However, it is not just Inger-Lise's choice of subject that is inspired, but her execution of it as well. With such a large expanse of white in the frame it's an incredibly brave shot, as the fewer elements you have in a photograph, the more important it is that they are 'just so'. With all attention on the plug-hole there's nowhere for any mistakes to hide, so it's just as well that the photographer

hasn't made any. The exposure and focus are both spot-on, as is her decision to use a wide aperture to minimise the depth of field. There's a perfect balance between the large areas of white and the concentration of dark tones, and the introduction of a subtle warm tone into the otherwise monochrome image prevents the shot from looking too cold and clinical. Although this image will not be to everyone's taste, I would suggest that Inger-Lise has not merely photographed a plug-hole – she's successfully created a fantastic image from a potentially banal subject. And that's something to which we can all aspire.

'Striking images can be produced from the most innocuous everyday subjects'

The Sage, Hall One Ian Cook

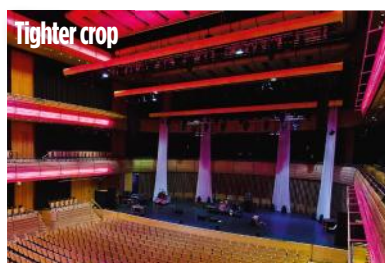
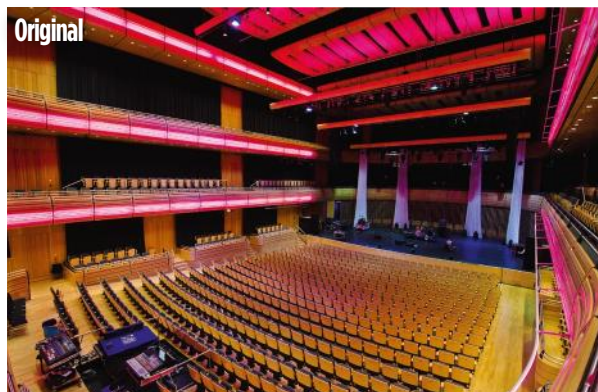
Nikon D7000, 11-16mm, 1/30sec at f/6.3, ISO 6400

IAN'S photograph of Hall One at The Sage, a Norman Foster-designed music venue in Gateshead, Tyne and Wear, is a great example of how lines can be used to direct the viewer within an image. In this instance, the lines are about as obvious as they could be: there's no avoiding the neon-pink/red lines darting in from the edges of the frame. However, Ian's choice of an 11mm focal length has also had a huge part to play, with the super-wide focal length – a mere 16.5mm equivalent – allowing him to squeeze as much of the acidic lighting into the frame as possible. A tighter crop (as if using a longer focal length) just doesn't have the same impact.

However, framing is just one part of the story: in low-light, with such bold colours in the frame, getting the exposure and white balance right are as important as producing a sharp result. In this regard, Ian has succeeded every step of the way, especially as he had to handhold. Selecting aperture priority and setting an aperture that delivered sufficient depth of field to give front-to-back coverage was the right move. Increasing the ISO until a 'safe' handholdable shutter speed was achieved was again the right move, as it is better to have a sharp image that's slightly noisy than a blurred one.

So, technically, Ian has got everything right, but for me the shot is missing one vital ingredient: a focal point. Thanks to the hot-pink strips, our eye is frog-marched to the stage, but when we get there it's slightly anticlimactic. Compared to the vibrancy of the rest of the image, and the busy nature and warmth of the seating, the stage itself is a cold, dark, empty and visually unappealing place.

It is, in effect, an 'anti-focal point': the last place in the image where our attention wants to fall, yet we are taken there in double-quick time. This is not to take anything away from Ian's skills, as in this situation a photographer can only work with the scene in front of them, but it is a shame that there wasn't *something* at the end of such a dramatic visual journey. Simply lightening the stage a little makes it slightly more appealing.



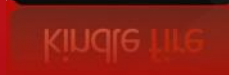
'The stage is a cold, dark and empty place'





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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

PKParis K'1 USB 3.0 32GB Key £36.49

www.pkparis.com

WE'VE tested tiny USB keys in the past, but the PK Paris K'1 is the first we have tested that is USB 3.0 compatible. Measuring just 5mm in depth, the 32GB key neatly slots into a USB port on your computer and is barely noticeable jutting out from the side. MacBook owners will love the fact that the aluminium body of the K'1 matches the finish of the metal Apple laptop computers. Available in 32GB and 64GB (£63.89) sizes, the key offers useful extra storage for those whose internal hard drives are getting full.

For photographers, the real benefit is in the performance of the 32GB key. As it is so small, it can be easily left in the side of a laptop to provide additional storage. With a read speed of up to 140MB/s it makes light work of transferring images to a desktop, although the 20MB/s write speed is significantly slower. However, it is still useful for keeping images backed up while you're away without having to take a large external hard drive. **Richard Sibley**

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Amateur Photographer
A bag that offers protection from dirt, sand, dust and water ingress



Braun Splash camera bag £30

www.kenro.co.uk

THE SPLASH bag is a messenger-style camera carrier that protects your precious kit from splashes and shocks. Measuring 32x40x20cm, it is available in black, grey, red, blue or yellow, and features a roll-clip closing mechanism to seal your kit away from the elements. Its water-protection level of IPX6 means the bag should maintain its water-resistance if splashed by heavy waves. Construction is from 500D PVC, similar to that used to build inflatable boats, tents and truck sides, but unfortunately its removable cushioned interior is disappointing and basic. With nothing to secure the equipment section to the rest of the bag, it moves around when you're trying to access your kit. And there are only two dividers, so there isn't much to stop your equipment from rattling around while you're on the move.

Built for water, dirt and dust protection, the Splash bag is best for use if you're biking, hiking or sailing and carrying only a small amount of kit, such as one DSLR camera and two small lenses. However, it will not protect your kit if it becomes submerged and isn't ideal if you need to access your kit frequently. **Jon Devo**

Amateur Photographer
Small but strong
USB 3.0 storage



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Adobe Lightroom 5 vs DxO Optics Pro 9

Two popular raw image-processing software packages go head to head.
AP 5 April

Nikon D4S

With enhanced autofocus, faster performance, and better-quality still images and video, we test Nikon's D4S.
AP 12 April

Six of the best

We review six of the best LED light panels for stills and video.
AP 12 April

Sony Alpha 6000

Can the replacement for the NEX-6 live up to the success of its predecessor? We find out in our six-page test.
AP 19 April

Canon EOS 1200D

With an 18-million-pixel sensor and a range of features for beginners, is the EOS 1200D the best entry-level DSLR yet?
AP 26 April

108 pages of ideas to inspire your photography this spring



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In search of past glories

While the design of the **Fujifilm X-T1** and **Nikon Df** hark back to an age when 35mm film was king and SLRs had few knobs and dials, do these digital models fulfil the desire of many photographers to return to that time?

Richard Sibley
Technical editor



THIS is not a straight X vs Y head-to-head contest between the Fujifilm X-T1 and the Nikon Df. Both of these cameras have already been tested (in AP 15 March and 18 January respectively) and each scored highly, producing excellent images. Both models also have their own quirks when it comes to how they handle.

What is more interesting is that Fujifilm and Nikon have created cameras to meet the demand for a digital model that handles like a film SLR. Both have a different answer

to the same question, with each a pastiche of a 1970s film SLR. On the one side is a retro-looking DSLR with a full-frame sensor and a large optical viewfinder, and on the other is a smaller and lighter CSC with an APS-C-sized sensor and an EVF. Each offers an array of buttons and dials.

Also, I am not seeking to prod the hornets nest of the film vs digital debate. Trying to get the two sides of that argument to agree is like asking cats and dogs to be friends. Film and digital cameras have their own needs, and it isn't simply a case of transposing the controls of a film model onto a digital version.

HOW FEATURES AFFECT DESIGN

When I look back at past tests that my predecessors have carried out on film

Compared to the Nikon FE2 (back), it is clear to see the influence of 1970s SLR cameras on the Fujifilm X-T1 (right) and Nikon Df (left)

cameras, I do so with great envy. They picked up the camera, stocked up on a few films of their choice and went out to take pictures. The tests involved assessing the handling of the camera, the light metering options and accuracy. Although electronic film cameras had other features that needed testing, it was a simpler process than testing a DSLR. Film SLRs don't have colour or luminance noise. Neither do they have different white balance and colour modes, or a dynamic range, or raw-file compression. In fact, during the first 90 years of *Amateur Photographer*, autofocus did not exist.

Cameras have become more complicated. Having worked in retail, I can say that the most frequent request from customers walking into a shop is for a camera that is simple to use. In fact, that is what most photographers would really like. We want to spend more time out exploring and taking great photographs, but we don't want to waste time adjusting settings and modes. It is this need that drives the 'I want a digital camera that behaves like film a film camera' ethos.

Fujifilm X-T1

Nikon Df

Nikon FE2



➤ All the functions that we now have available to us on a digital camera need to be controlled, be it through a button, a dial or an on-screen menu. This adds to the complexity of a camera's operation, and it can make it intimidating to use. Three of my favourite film cameras that I have owned are the Canon AE-1, Pentax ME Super and Nikon F80. All were high-end enthusiast models in their time, but now they seem so simple to operate.

SENSORS, LCD AND FOCAL PLANE

It's not just the controls that have changed in the design of digital cameras. The two key components of any digital model – the sensor and the LCD screen – affect the physical design of the body. One way to see this is by comparing the location of the focal-plane markers on a camera. Compared to a vintage SLR, the focal-plane markings on the Nikon Df and Fujifilm X-T1 are now further from the rear of the camera (see above). A digital camera's sensor, sensor-shift mechanism, circuit board and LCD screen all fit behind the focal plane, so require extra space, compared to a film camera's simple sprung backplate that holds a thin piece of film flat.

When Nikon launched the Df, many people hoped that the size of the camera would be more in keeping with that of the company's FM or FE film range. Better still, many hoped that the new model would match the 53mm depth of the smallest Nikon F-mount camera, the FG. However, to produce something of this size with current technology is difficult. There is around 1mm difference between the focal plane and the rear of the Nikon Df and Fuji X-T1 digital cameras. What makes these two models so different in size compared to a film SLR is down to what is in front of the sensor.

In the case of the X-T1, there is no mirror mechanism. The back flange distance from the lens mount to the sensor is 17.7mm on the Fujifilm X mount. Compare this to the 46.5mm distance between the mount and focal plane on Nikon F-mount cameras. It is clear to see the difference that the SLR mechanism makes to the size of the camera. In fact, the flange-back distance of the Nikon F is almost the same as the entire 47mm thickness of the X-T1 body. Take the

handgrip out of the equation and the X-T1 is around 37mm thick, and it includes an articulated screen.

There was some speculation that the Nikon Df would be a mirrorless F-mount camera, but, as we saw with the mirrorless Pentax K-01 K-mount CSC, the lack of a mirror makes little difference in size. The K-01 just felt like a DSLR without the optical viewfinder, leaving some to cruelly describe it as being rather like a brick.

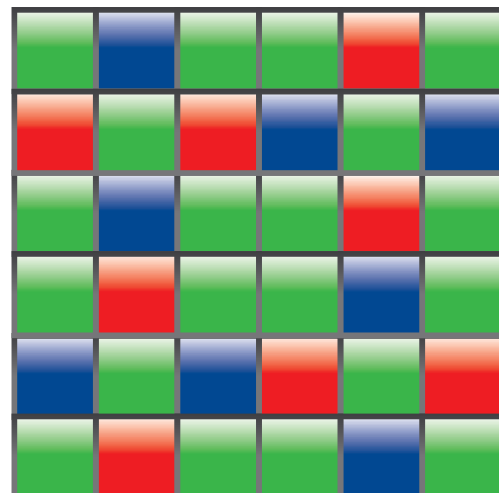
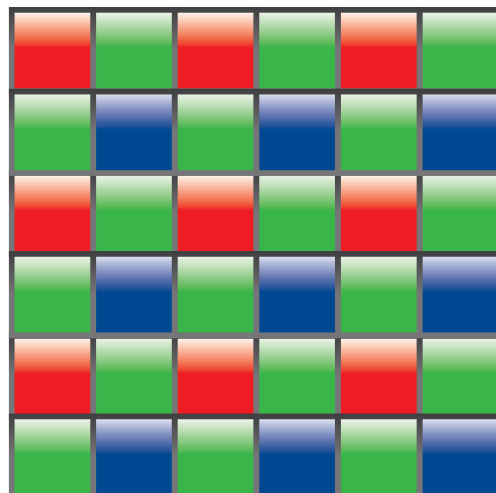
BUILD AND HANDLING

With no SLR mechanism in the X-T1, Fujifilm has been able to create a camera that is smaller than a classic SLR. It even looks like a SLR, but when you think about the design of the X-T1 there is no reason for it to have a central viewfinder position. The Fujifilm camera could have had an off-centre finder in the same way as its X-Pro1 stablemate. In fact, the viewfinder doesn't even have to be in a prism-style box above the body of the camera – there is no physical need for it. The reason it is centrally located is to offer an experience akin to shooting on a SLR, with a design to match.



The line above goes through the focal plane of each camera. As you can see, the distance in front of the two Nikon cameras is the same, while the distance behind the X-T1 and the Df are roughly the same. The room required by the sensor and LCD is the reason that the Df is far bigger than a vintage SLR

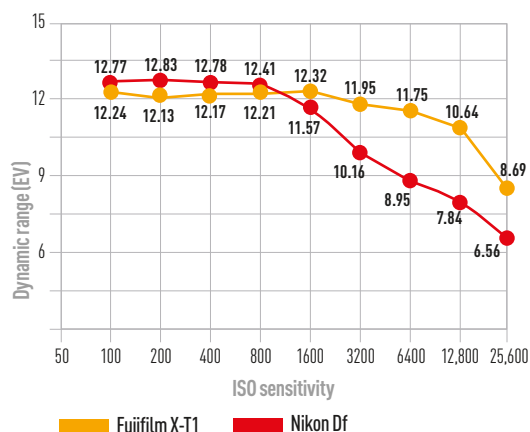
The standard 2x2 Bayer pattern array (left) looks far more random than the 6x6 X-Trans array (right)



With all the modern conveniences of digital imaging, the Nikon Df is larger than the manual-focus film SLRs that it aims to mimic. It is around the same size as the nearest full-frame DSLR in Nikon's line-up, the D610. However, unlike a regular Nikon DSLR, the Df has many more dials. On its top-plate are sensitivity, exposure compensation and shutter speed dials, while the standard control dials on the front and rear of the camera adjust the lens aperture.

The Fujifilm X-T1 has a similar array of dials, except only the sensitivity dial and the shutter speed dial have locks. The exposure compensation dial isn't lockable, which makes it easy to shift when needed. A few photographers will bemoan the lack of a lock on this dial. On some cameras, these dials shift when they are knocked, resulting in a change in exposure setting. I have found no such issue with the dial of the X-T1. The exposure compensation dial has enough torque that it requires quite a deliberate turn to shift it out of its position.

On the Nikon Df, all the dials have locks, which can be a little frustrating when changing the exposure compensation. The position of the exposure compensation dial is also in an awkward place. Whereas Fujifilm placed this dial on the right-hand side of the X-T1's top-plate, making it simple to adjust with your thumb while still holding the camera to your eye, on the Nikon Df the dial is on the left-hand side. This requires you to remove your hand from the lens, which can



DYNAMIC RANGE

AS THE graph above shows, at low sensitivities the dynamic range of the two cameras is remarkably similar, although the Nikon Df has around a 0.7EV better dynamic range at its peak. However, as the ISO sensitivity increases, the smaller sensor of the Fujifilm X-T1 has an advantage, and in fact that there is little difference in the dynamic range between ISO 100 and ISO 1600. There are some very slight peaks in the graph of the X-T1, but these are within a margin of error and don't interfere with the overall trend.

The original raw images on page 48 were shot at ISO 200, and then both images have had their exposure increased by +5EV in Adobe Camera Raw 8.4. The detail that becomes visible is quite astounding and there is little to choose between each model. At a push, I would say that, at this sensitivity, the Df just edges the X-T1 in showing slightly more fine detail, but generally at low sensitivities both cameras are a match for each other.

be awkward when using heavy glass. Not only this, but the lock button means that it is necessary to use both the thumb and forefinger to adjust the dial. The result is that the Df is slower and more awkward to make what should be quick adjustments.

As I mentioned in my original test of the Df, the front control dial also seems to be an exercise in design rather than ergonomics. The dial is positioned vertically rather than horizontally, which, due to its position on the front of the body, makes it slightly awkward to use. Most manufacturers, including Nikon, place this control dial horizontally in a more accessible position on the front of the camera.

A further annoyance with the Df is its power switch, which is in the perfect position to be switched with the forefinger while holding the camera. However, it has ridged sides for purchase, rather than being a simple knob, which makes it more difficult to switch on in one-handed operation compared to the X-T1. It is only a very simple ergonomic difference, but it is so simple that you wonder why Nikon didn't use a slight variant of its standard power switch.

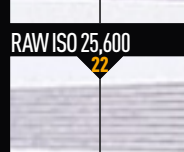
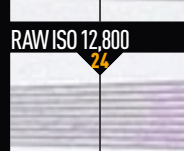
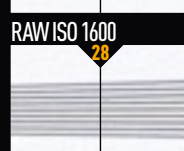
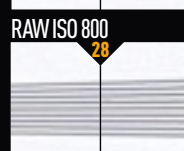
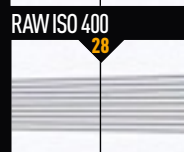
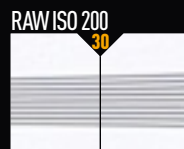
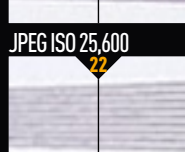
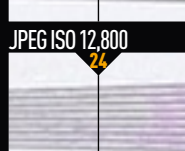
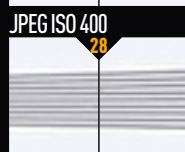
Each camera also has its own quirks when

RESOLUTION AND NOISE

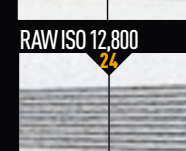
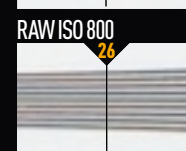
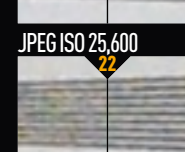
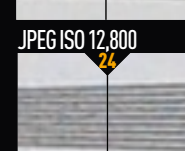
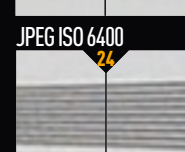
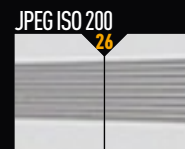
These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the XF 35mm f/1.4R lens set to f/5.6 for the Fujifilm X-T1 and the Sigma 105mm f/2.8 macro lens set to f/5.6 for the Nikon Df.

We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.

Fujifilm X-T1



Nikon Df



it comes to their respective menu systems. While Fujifilm's menu has got a lot better in the past few years, it is still detailed and extensive and can take some time to find the feature or function that you need. Also, it is frustrating that the extended ISO settings are only available for JPEGs and not raw format.

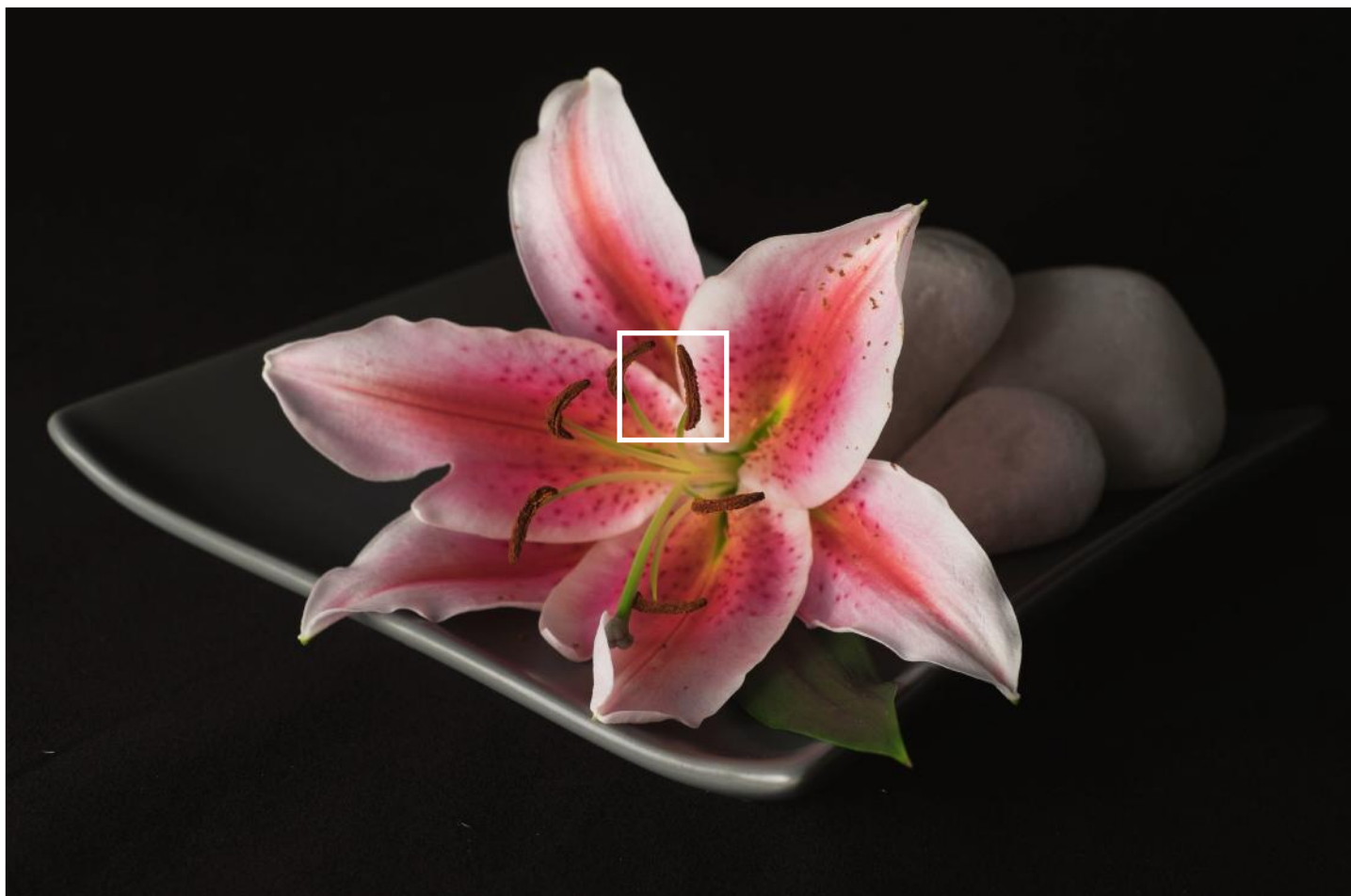
The Df, on the other hand, has the option to review an image on the rear screen turned off by default. So, after you have taken an image with the Df, you have to hit the play button to view it. This goes against the way every other digital camera operates, and everyone I know who has used the Df has immediately gone in to the menu system and changed this setting. Part of the popularity of digital imaging is its immediacy – of being able to see an image you have just taken. As much as Nikon wants the Df to behave like a film SLR, having the instant preview turned off

by default goes against what photographers want from a digital camera. Luckily, it can be changed in the custom menu.

The Df does have some nice touches, such as the tiny LCD on the top-plate that looks like a frame counter on a film SLR, and the cable-release screw thread on the shutter button. The Fuji X-T1 lacks both these features, but overall I prefer the way the X-T1 handles. The size and weight of the X-T1 make it a much better option for those who want a high-quality travel camera, and like the Nikon Df, its body is weather-sealed. The X-T1 also has an articulated screen, making it easy to shoot at awkward angles.

SENSOR

The sensors from each camera have similar resolutions: 16.2 million pixels in the Nikon Df, and 16.3 million



pixels in the Fujifilm X-T1. However, the two sensors are very different in their design.

The Nikon Df uses the same sensor as the company's professional-level D4. This 16.2-million-pixel, full-frame CMOS sensor is designed by Nikon and manufactured by a third-party. Chipworks (www.chipworks.com) revealed the details of the sensor when it took apart a Nikon D4.

In contrast, the Fujifilm X-T1 has a smaller 16.3-million-pixel, APS-C-sized sensor, which is the same as that used in Fuji's X-E2 and is believed to be the same Sony 16.3-million-pixel unit that is used in a number of other cameras. Fujifilm then supplies the X-Trans filter array,

which is fabricated onto the sensor.

For those who are unfamiliar with the Fujifilm X-Trans filter array, it uses a 6x6-pattern array. In comparison, most other digital cameras, including the Nikon Df, use a standard 2x2 Bayer pattern filter. The result is that the X-Trans array appears more random in appearance, as can be seen in the diagrams on page 46. The more random pattern helps to reduce false colour and moiré patterning. As a result of this, the X-Trans sensor doesn't need an anti-aliasing filter, which makes the X-T1 capable of resolving more detail compared to the Nikon Df. Where the Df hits around 26 on our resolution chart, the X-T1 is able to reach almost 30. However, in real-life examples

Despite the resolution charts showing that the X-T1 has the edge in terms of resolution, there is actually very little difference in real-world images

there was very little difference in edited raw images, although the X-T1 raw files require a little less sharpening.

OPTICAL VS ELECTRONIC VIEWFINDER

One of the key differences between the Nikon Df and the Fujifilm X-T1 is their respective optical and electronic viewfinders. Both viewfinders offer 100% coverage, with the Df having a 0.7x magnification and the X-T1 0.77x magnification. In use, both viewfinders seem similar in size. At 2.36 million dots, the OLED electronic viewfinder of the X-T1 matches the resolution of other high-end EVFs. However, the larger magnification makes a real difference, with



The above image was deliberately underexposed and then brightened by +5EV. The enlargements show what detail can be recovered

the view appearing as large as it does in the optical viewfinder of the Df.

There are obviously times when using an optical viewfinder is preferred. For example, when photographing fast-moving subjects, the refresh rate and fractional lag of an EVF can make a difference compared to using an optical unit. That said, the 56fps refresh rate of the EVF and 0.005sec shutter lag are impressive in the X-T1, and although the image presented still doesn't quite look like an optical image, it does have its advantages.

The most obvious advantage of an EVF is being able to preview how your image will look even before taking it. The EVF of the X-T1 has a better dynamic range than the rear screen, so colour and contrast are improved. This means you can adjust exposure and colour settings, and see something close to what the final image will look like.

The size of the EVF in the X-T1 also offers some interesting new features. The best of these is the dual view mode. This shows the scene on the left-hand side of the EVF, and on the right is a 100% enlargement to make it easy to manually focus. The enlarged section can also be used with focus peaking or Fuji's unique split-image focusing.

To test how easy it is to manually focus with each camera, I took a series of 10

images of the same subject. After manually focusing and taking an image, I set the lens to its minimum focus distance and focused on my subject again. Of the two cameras, I found that the Df was quicker for me to manually focus. It was easy to get the lens roughly in focus, and then tweak the focus using the AF indicator at the bottom of the viewfinder as a guide.

Although the X-T1 was slightly slower when I was manually focusing, I found that the split-image focusing, focus peaking and the 100% magnification meant that I was able to focus more accurately. Of the 10 images I took, nine were pin-sharp and I had just missed my point of focus in one image. Manually focusing on the Df, I found that seven of the images were pin-sharp, and I had just missed in three.

At some point in a future issue, I plan to conduct a larger test and comparison of viewfinder technology to what it means to photographers. Yet, from my simple test here, I would conclude that manual focusing with the EVF of the X-T1 has an advantage over using the optical unit on the Df.

As to which of the two viewfinders is more akin to using a film SLR, you would naturally say that it is the optical unit on the Nikon Df. However, the split-image focusing of the Fujifilm X-T1 is like using split-prism focusing on a SLR, so the decision isn't as clear cut as you would expect. How photographers use their cameras is the biggest factor in deciding whether they should opt for an electronic or optical viewfinder. **AP**



Fujifilm X-T1



Nikon Df

RRP	£1,049.99 (body only) or £1,399.99 with 18-55mm f/2.8-4 lens	£2,749.99 (with 50mm f/1.8G lens)
Sensor	16.3-million-effective-pixel, APS-C-sized X-Trans CMOS II	FX-format (full-frame) CMOS sensor with 16.2 million effective pixels
Output size	4896 x 3264 pixels	4928 x 3280 pixels
Lens mount	X mount	Nikon F
File format	Raw (RAF) JPEG, raw + JPEG	NEF (raw), JPEG, raw + JPEG simultaneously
Metering system	256-zone TTL metering system	2016-pixel RGB 3D matrix metering
Colour space	Adobe RGB, sRGB	Adobe RGB, sRGB
Shutter speeds	30-1/4000sec, plus bulb	30-1/4000sec in 1/3 steps, plus bulb
Viewfinder	0.5in, 2.36-million-dot OLED colour EVF	Pentaprism single-lens reflex viewfinder
ISO	ISO 200-6400, extendable to ISO 100-51,200	ISO 50-204,800 (extended)
White balance	Auto, 7 presets, Kelvin, plus custom setting	2 auto, 6 presets (with fine-tuning), plus 3 custom and Kelvin adjustment settings
AF points	49 areas, selectable manually or automatically	39 points, selectable manually or automatically
Weight	440g (including battery and memory card)	710g (without battery or card/s)
Dimensions	129 x 89.8 x 46.7mm	143.5 x 110 x 66.5mm

Conclusion

BOTH the Fujifilm X-T1 and Nikon Df are great cameras and I'm sure each will prove to be very popular with enthusiast photographers. However, if you are looking for a film SLR experience, then I would choose the X-T1.

The size and shape of the Fuji X-T1 are more similar to a film SLR than the Nikon Df is, and anyone who likes to manually focus will love the split-image focusing. Also, the fact that the X-T1's colour modes are based on classic Fuji films, such as Provia and Velvia, will also resonate with photographers.

As for the larger question about producing a digital camera that behaves like a film SLR, I think the problem may resolve itself when screen technology improves to an extent that the panels can be thinner. Shaving a couple of millimetres off the camera body can make a big difference. Alternatively, by removing the rear LCD screen completely, a digital camera DSLR could be a lot smaller in height and in depth. Obviously, this would make it much harder to change settings or review images, but perhaps if there were a hybrid optical/digital viewfinder, like that found on the Fujifilm X-Pro1, then this could become a possibility.

Fujifilm, Unit 10A, St Martins Business Centre, St Martins Way, Bedfordshire MK42 0LF. Tel: 01234 572 000. Website: www.fujifilm.eu/uk
Nikon, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932. Website: www.nikon.co.uk



Is this a big wind up?

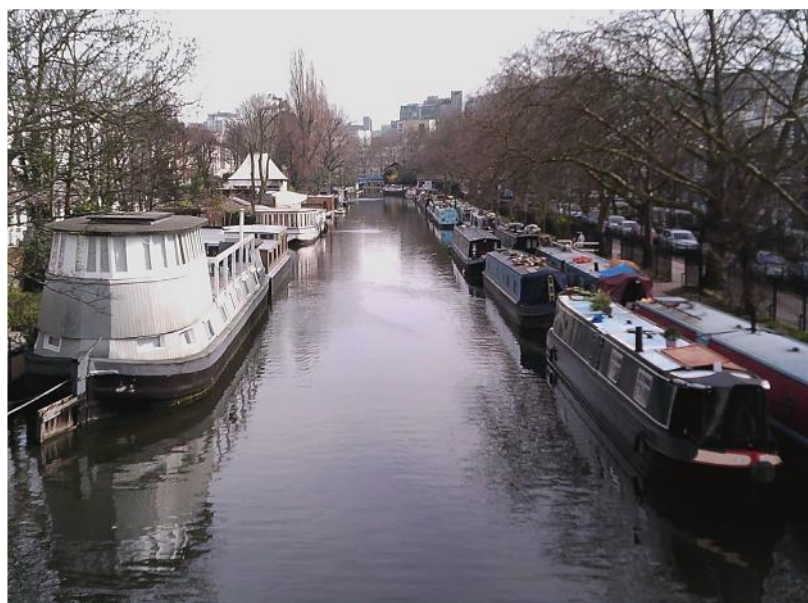
Meet the **Bigshot**, the world's first-ever do-it-yourself digital camera, designed to educate and inspire amateur photographers of all ages. **Jon Devo** builds and tests one

NOT TO be confused with Andy Warhol's beloved Polaroid Big Shot camera released in 1971, the similarly inexpensive Bigshot camera from Kimera LLC is a digital camera you can buy and build for the price of a West End theatre ticket.

Costing just under £70, the Bigshot is the brainchild of Computer Science Professor Shree Nayar, who developed it in conjunction with a group of gifted Columbia University students in the USA. Their shared goals were simple: to educate young people and photography enthusiasts, as well as challenging them to look at their kit and the world around them in a different way.

The box states that the Bigshot is appropriate for ages 8-108 years, so it's clearly not just for children. The fact is, regardless of how experienced you are, few of us have ever seen the insides of a digital camera, let alone put one together from scratch. Also, there's something special about building something of your own and watching it fly – or crash and burn. I tend to form a relationship with things that I create, whether it's a napkin doodle or a

Images distort towards the edges of the frame, creating a style associated with Lomography cameras and Instagram filters. A magenta cast is also visible when viewed close up



painstakingly composed photograph, so for me, the DIY element of the Bigshot is worth the price alone.

THE SUM OF ITS PARTS

The Bigshot is made up of 39 parts, including 15 screws, two springs and a circuit board module that houses the camera's 1.4in LCD screen and 3-million-pixel sensor. Construction is fortunately glue-free

and simply involves screwing, twisting and clicking parts into place (a screwdriver is provided in the box). One of the key features of the Bigshot is its ability to be powered by self-generated electricity. This is because it uses a rechargeable lithium battery that can be charged via USB or by turning the hand crank, which activates a dynamo that converts and stores the kinetic energy.

There are three lenses included in the

'Winding the crank garnered a lot of intrigued looks from passers-by'

construction of the camera's nifty Swiss Army Knife-inspired lens wheel. There is a regular lens with a 40° viewing angle, an 80° panoramic lens and a stereoscopic option for taking 3D pictures. I was also pleasantly surprised to find a tripod thread on the base; I wouldn't even comment on it on many other cameras, but it's a nice detail to have included on such a basic model.

DESIGN

Unsurprisingly, the Bigshot is made entirely from plastic, but despite being lightweight it is quite solid if put together properly.

The lens wheel has some slight resistance to it as you twist and click each of the three lenses into place. I did notice an occasional quirk that sees the shutter triggered when operating the lens wheel; it's not a big deal, but it is strange and may be down to my building skills or lack thereof.

A thick see-through plastic covers the rear of the camera and is marked with the names of each functioning part, again demonstrating its educational value. There's very little else in the way of controls on the Bigshot, just a shutter release and three small buttons for navigating and deleting images from the camera.

It takes about 4mins of cranking the dynamo at a speed of around 30 revolutions per minute to give enough power to shoot about 10 frames. However, the crank can be a little stiff – perhaps I tightened its screws too firmly – but I suspect prolonged turning of the dynamo may lead to breakage from wear and tear.

When the battery gets low the camera switches to economy mode, which turns off the LCD, although you can still use the optical viewfinder to compose shots. Relying on the dynamo alone does require some effort and will hurt your hands after a while, but the ability to charge the camera without



The Bigshot struggles to meter scenes with bright surfaces correctly, but its colour reproduction is quite good

having to replace the battery or leave your location to find a plug socket is very useful.

MAKING AND USING IT

Considering the Bigshot is designed to be suitable for anyone to build, including children as young as eight, I felt a brief wave of pressure as I emptied the box of the camera's parts and began to put it together. The instructions were straightforward and within 15mins I had something that was beginning to resemble a camera. I'd completed it within 30mins, and I went straight out to test it – only to realise halfway to my destination that I hadn't charged it.

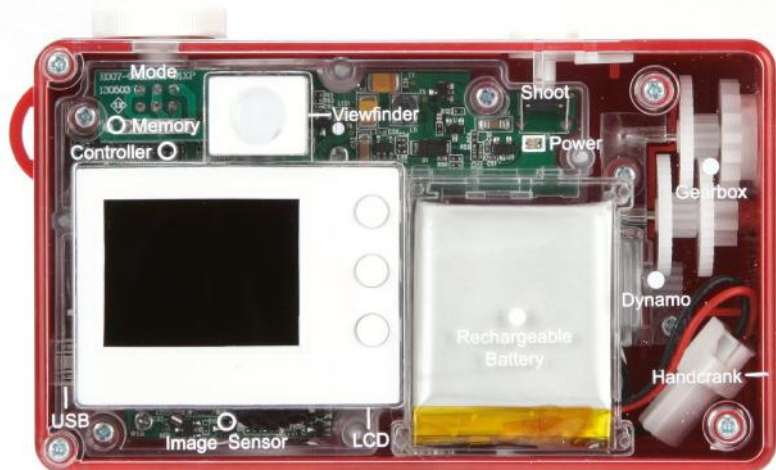
Fortunately, I was able to use the provided hand-crank to partially fill the battery. Winding the crank garnered a lot of intrigued looks from passers-by who were attracted by the sound and look of the Bigshot. One



Above: Images from the Bigshot are susceptible to purple fringing, seen here on the branches

lady, who stopped me to ask about the camera, was absolutely fascinated by it and loved the fact that it utilised dynamo technology and mechanical gears to provide it with power. By the time we had finished speaking, she had written the web address down and had decided she was going to buy one for her 10-year-old grandson.

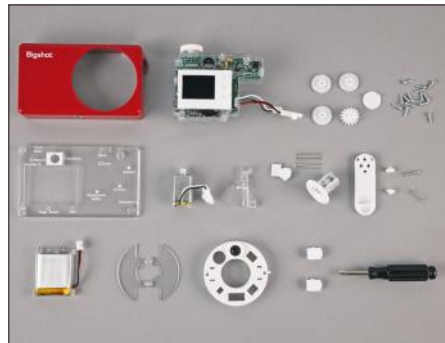
The Bigshot wasn't created with image quality in mind, although it does still produce some good shots under ideal conditions. But it's the big idea behind the camera that's the real success: essentially, the Bigshot is an educational device that harnesses the connective power of photography. After carrying it with me every day for two weeks, I can testify that to this end, it works wonderfully. The Bigshot gets people talking, allowing my friends as well as strangers to ask questions and learn something about photography and cameras they didn't know before. **AP**



The clear rear of the Bigshot reveals all the camera's functioning parts

Rapid Electronics is the exclusive distributor of the Bigshot in the UK. For more information, visit www.rapidonline.com/bigshot

BUILD GUIDE



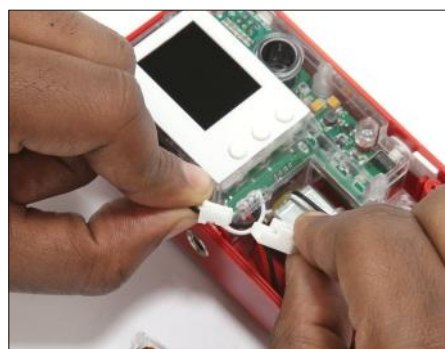
1 I carefully laid out all the camera parts onto a clear desk, trying to mirror the layout as it appeared on the box. Doing so made it significantly easier to identify each piece.



2 The Bigshot can only be constructed in one specific sequence, so following the instruction manual provided is vital. You begin by constructing the gear unit and crank that powers the camera's dynamo, which can be quite fiddly as it involves small moving parts.



3 With the dynamo and gears secured in position, I gave the hand crank a spin to see if everything was moving smoothly. All appeared to be working fine. The shutter button is next and simply twists into position, followed by the sensor and LCD, all housed on a single printed circuit board (PCB).



4 Connecting the battery to the PCB and dynamo is next, but the mode dial must be in the off position and not turned on until assembly is complete. The electronic section of the Bigshot's construction is very straightforward and just requires matching up different coloured wire connectors.



5 The see-through plastic rear cover is then put into place, and construction of the lens wheel can begin. This section is also a little bit fiddly as it required me to construct the spring-assisted turning mechanism. After shooting one across the office, I managed to get both springs inside their housing and secure the lens wheel cover in place.



6 The final part is the easiest of all. The Bigshot has a small LED flashlight that sits in the centre of the lens wheel. To install it, I simply had to match up the insert points and twist it clockwise to lock it into place. With that final piece in place, my Bigshot camera was complete and ready to use.

WIN A BIGSHOT*

Rapid Electronics, the UK distributors of the Bigshot camera, has been kind enough to offer us five DIY camera kits to give away.

If you would like the chance to get your hands on one and beat my incredibly fast build time of 34mins, head on over to www.amateurphotographer.co.uk/bigshotcompetition and answer the following question correctly:

Which celebrity photographer is known for being a fan of the Polaroid Big Shot Camera released in 1971?

A. **Bryan Adams** B. **Helena Christensen** C. **Andy Warhol**

The competition will close on 25 April 2014 and the winner will be contacted via email within six weeks of the closing date.



* COMPETITION OPEN TO UK RESIDENTS ONLY

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CODE: 14W

FUJI LAUNCHES NEW AFFORDABLE X-SERIES COMPACT SYSTEM CAMERA: THE 16MP X-E2

Saturday 9 November 2013



amateur Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE



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LANDSCAPES

PAGE 38

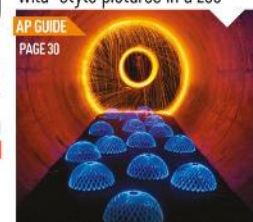
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Why they won: Charlie Waite comments on LPOTY finalists



TECHNIQUE

PAGE 23

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AskAP

Let the AP team answer your photographic queries



USING AN OLD FLASH HEAD ON A DSLR

Q I have three rather elderly Bowens 400D Mono heads and have recently bought a Canon EOS 50D. I remember plugging the sync lead of these units into the co-axial flash socket on older film cameras and using the Bowens infrared transmitter to fire the other heads remotely.

Would it be OK to plug this older type of flash head into the EOS 50D via the co-axial flash socket on the camera, or would this result in damage to the camera? I have heard that the voltage involved with these old heads is too powerful and could result in repair bills. If it is a problem, could you advise any available devices that would trigger these old units? **Peter Davis**

A I would always be wary of plugging a flash with an unknown trigger voltage into a digital camera, especially when the flash in question is an elderly, high-power studio unit. So my simple answer is, don't do it.

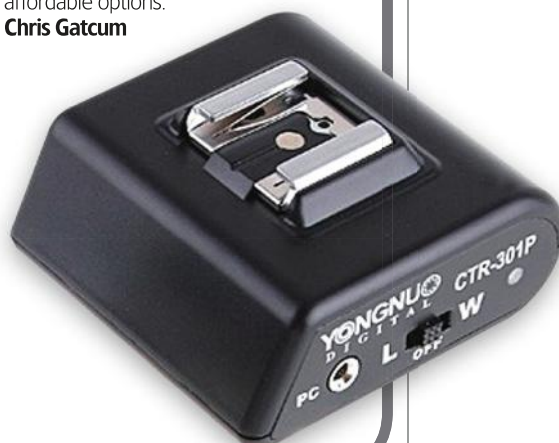
Fortunately, there are numerous triggering options, depending on your needs and budget. The simplest option is to buy an optical slave unit. You plug one of your Bowens units into the slave using a standard sync cable and when the slave cell detects another flash firing (which could be the built-in flash on your camera) it will trigger the Bowens unit. In turn, this can trigger the other flashes as you have mentioned.

The plus side to a slave unit is that it costs as little as £5, depending on where you buy it from, but slave cells do need to be able to 'see' another flash fire. This means they can struggle outdoors on a bright day, when they simply aren't sensitive enough to detect a flash firing. More importantly, it means firing another flash, which would typically be the built-in flash on your camera. This may not be an issue if the output from the Bowens drowns out the light from your built-in flash, but in some situations an additional flash can be undesirable.

If this is a concern, the other option I'd suggest would be a wireless flash trigger. There are countless options available, with prices rising

to £250-plus for some of the most sophisticated units. However, assuming you'll be working on a relatively modest scale, the Yongnuo CTR-301P kit (pictured below) could be the one for you. The kit consists of a transmitter that sits in the camera's hotshoe and a receiver with a PC sync socket that you would plug one of your Bowens units into via its sync lead. When you trigger the shutter, the transmitter will send a signal to the receiver and the attached flash head will fire, triggering your other flashes as before. The spec of the Yongnuo kit is fairly basic (the 20m range is low compared to most wireless triggers, for example) and you'll need some tape or Velcro to attach the receiver to your flash head, but at under £30 (www.premier-ink.co.uk) it is certainly one of the most affordable options.

Chris Gatcum



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter (@ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

MP-E 65MM ALTERNATIVE

Q Those of us who do a lot of digital macro work, but have not invested in the Canon system, have long coveted the Canon MP-E 65mm lens (pictured above).

However, the lens is now becoming obsolete, having ceased manufacture 12 years ago, with spares and repairs becoming a problem. With no successor in view from Canon, where are the alternatives from other manufacturers, such as Tamron and Zeiss? The MP-E 65mm is manual focus and without any image stability mechanism, so how difficult can it be to make a lens with at least as good a performance? There is a gap in the market, but it seems it will remain a gap for the foreseeable future.

Should such a replacement appear, I hope it will be less bulky and with a greater working distance. Autofocus would be a waste of time, having little use in macro, but major improvements would be manual aperture and magnification control, together with multiple camera mount options. Do you think another manufacturer will produce a similar lens? **Harold Gough**

A With its 1x-5x life-size magnification, Canon's MP-E 65mm lens is definitely one of the more exotic optics to have been produced, but this is also most certainly why we haven't seen an alternative offering, because the more specialised a lens is, the fewer units will be sold. It's safe to say that if rival manufacturers – especially the independent lens makers – thought that a lens equivalent to Canon's MP-E 65mm was worth developing from a commercial perspective, they would have started producing one a long time ago.

The main problem is that the MP-E 65mm is very limited in what it does. It can't do anything other than macro work and to a certain degree a more traditional bellows and lens set-up, or a conventional macro lens and extension tubes, can match its capabilities. Both of these approaches are potentially cheaper and in some ways more versatile, as the lens you use can be employed for 'normal' imaging as well.

Of course, bellows and extension tubes aren't ideal in all situations, as they require significantly more setting up time. You can't expect tiny creatures to wait patiently while you adjust your bellows or add extension tubes, for example. However, if you're indoors, with time on your side and a static

AP GLOSSARY

Diffraction

One of the fundamental exposure controls is the aperture in a lens, and the first thing many of us learn is 'big number, small hole'. Attached to this is depth of field, at which point we get to grips with the idea that bigger numbers (f/22 and f/32, for example) produce a greater depth of field. However, what isn't always clear is that using the smallest aperture settings on your lens can soften your images.

This is due to diffraction, which is

caused as the light passes through the aperture in the lens. If you're using a wide aperture, the light can pass straight through, but as the aperture is reduced, the light spreads out as it passes the aperture blades – and the smaller the aperture, the greater the spread. This can cause the light waves to interfere with each other, so some of the light doesn't hit the sensor precisely where it should. The result is an overall loss of sharpness.

subject, the benefits of an 'integrated' design, such as the MP-E 65mm, become less necessary.

None of this is meant to take anything away from this unusual macro lens, but in today's bean-counting culture I just can't see any of the main lens manufacturers investing their resources in an optic with such a limited audience. However, that's not to say that other options don't exist – there's a fantastically inventive DIY solution to be found at <http://extreme-macro.co.uk/anybrand-mpe-65mm>. **Chris Gatcum**

WIRELESS PRINTING

A Regarding the question about wireless printing from Horton Rogers (*Ask AP*, AP 1 March), an alternative suggestion might be to connect his current printer to a wireless router via a USB connection. This would allow printing from anywhere in or near the house. My Canon printer is connected to an Apple AirPort Extreme and it works a treat!

Nick Rees



CAMERA FOR COLLEGE

Q I want to study photography at college and pursue it as a career. I will be applying to do an NC (National Certificate) course that starts in August and I really want to go progress further, to HNC and HND, and then possibly build a career based on photography. As I don't have a lot of money, will my Fujifilm FinePix SL1000 be suitable for the college course or should I start saving for a DSLR?

Sarpy

A As a number of contributors have advised on the AP forum, before investing in a camera it's worth asking staff at the college for advice. You don't want to scrimp



DSLRs*

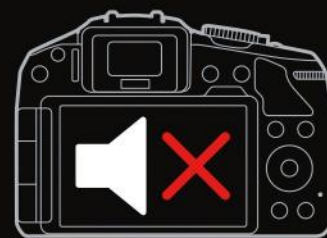
QUIET SHUTTER



Vs

LUMIX G

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See why LUMIX G is worth shouting about at panasonic.co.uk/lumixg

*DSLRs vs. LUMIX G, correct as at 03.12.13.



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Star student



Lee Hyett-Powell

Enrolled on Just completed the Diploma in Digital Photography

Age 43

Occupation Station officer and paramedic with the London Ambulance Service NHS Trust

Equipment Canon EOS 450D, a couple of lenses and Apple Aperture software

Q When did you first become interested in photography?

A My interest in photography started at the age of 11, when I got my first 35mm Olympus camera for Christmas.

Q What do you enjoy most about photography?

A I enjoy the creative process, as frustrating as it can be. I like the memories that images can invoke and the feelings they can recall.

Q What are you hoping to achieve with your photography?

A I hope to carry on enjoying the creative process, give myself new challenges and perhaps even venture into the commercial side.

Q Where is the most enjoyable location to take photographs?

A My favourite location varies, and it usually depends on the weather. I love the countryside and interesting landscapes, but I also love the images that can be gained from architecture. I particularly enjoy shooting cityscapes, especially at night. I like the fact that the scenes are often deserted – a big contrast from the daytime hustle and bustle. Modern architecture takes on a different persona when it's dark, and the modern colours are a stark contrast against the grey of the buildings.

Q Why did you decide to enrol on the SPI course and how have you enjoyed it so far?

A I first completed the Foundation in Digital Photography after buying my DSLR and wanting to understand how to use it and feel comfortable with it. As a shift worker, the distance learning was very helpful to me as I cannot commit to regular days during the week. I enjoy the feedback, which is honest and fair but constructive. Following on from that course, I have just completed the Diploma in Digital Photography.

WE SAY Lee's submissions are always a pleasure to mark. His images are strong and show a lot of thought. Lee clearly has a good idea of what should be prioritised in a single shot and this skill is constantly shown in the majority of his submissions. Great work, Lee.

For detailed course contents or to enrol call **0203 148 4326** or visit **www.spi-photography-courses.com**



Samsung NX30

With a 20.3-million-pixel APS-C-sized sensor inside a DSLR-style body, this compact system camera could give the likes of Olympus, Panasonic and Sony a run for their money

Callum McInerney-Riley
Technical writer



IF YOU compare the Samsung NX30 with its stablemates, you will see they share many characteristics – the once class-leading 20.3-million-pixel resolution, among others. However, this resolution is being encroached upon by many compact system cameras, such as the similarly DSLR-styled Sony Alpha 3000 and the Olympus OM-D range. However, the NX30 is fighting its corner with a class-leading LCD, an electronic viewfinder and a host of advanced connectivity features.

FEATURES

The Samsung NX30 has an APS-C-sized CMOS sensor, measuring 23.5x15.7mm,

with a resolution of 20.3 million pixels. This is the same resolution sensor that is used inside many Samsung NX compact system cameras, including the Galaxy NX and the NX300. Thanks to the next-generation DRiMe IV processor, a speed of 9fps in full-resolution JPEG or raw format is possible in the NX30.

The standard kit lens supplied with the NX30 is a Samsung 18–55mm f/3.5–5.6, which features Samsung's i-Function button. This equates to a 35mm focal-length equivalent of 27–82.5mm with the 1.5x crop factor of the APS-C sensor.

The NX30 boasts Wi-Fi and NFC connectivity, which allows users to connect to their smart device via the free Samsung Smart Camera app that is available for both iOS and Android. Users can then remotely shoot from their device or preview, download or upload pictures. In addition, the NX30 has an abundance of other connectivity-based features, including the

AT A GLANCE

- 20.3-million-pixel, APS-C-sized CMOS sensor
- ISO 100–25,600
- 3in tiltable Super AMOLED swivel touchscreen LCD with a resolution of 1,037,000 dots
- 2,358,000-dot electronic viewfinder with 80° tiltable eyepiece
- NFC and Wi-Fi connectivity
- RRP £899.99 with 18–55mm f/3.5–5.6 kit lens

ability to connect to the internet from a Wi-Fi hotspot without the aid of another device. Pictures can then be uploaded directly to social-network sites or the popular cloud storage service Dropbox via a pre-installed app on the camera. This is the first camera-specific device to allow direct-to-Dropbox uploading.

Also featured is AutoShare, which allows users to send each photo taken with the camera automatically to a smartphone or tablet in a predetermined resolution. By default, it is a 2-million-pixel resolution file.

Many companies have their own raw file-editing software CD included with their cameras. However, Samsung has decided to include a full version of Adobe Lightroom 5 for free with the NX30. As this software was awarded the Software of the Year award at the 2014 AP Awards, and it retails for £102.57 direct from Adobe, this is a fantastic addition to the camera package.

8/10

BUILD AND HANDLING

The NX30 is marginally bigger than its predecessor, the Samsung NX20, measuring 127x95.5x41.7mm compared to the NX20's 122x89.6x39.5mm. However, the main change is in the body shape itself. The front grip of the NX30 is now much bigger and more like the Galaxy NX, while the thumb grip has also been enlarged. The buttons have been rearranged to make the camera easier to use. The result is a camera that's very well balanced, feels secure and is incredibly easy to

'The result of the tweaks is a camera that is well-balanced, feels secure and is very easy to use'

use. The only real downside is the polycarbonate construction that lacks the premium feel the asking price infers.

The controls and the adjustments for the settings are very easy to use. Most of the controls, such as metering, ISO and white balance, can be changed using the function menu. There are several ways to access this menu, using either the i-Function button on the lens, the Fn menu button or via a tab at the bottom left of the touchscreen. Settings can be changed in value with a swipe of the touchscreen, moving the focus ring of the lens, using the scroll wheel on the top side of the camera or the scroll wheel/D-pad on the back of the camera. With so many ways to change the settings, users will quickly find the method that suits them. The menu is laid out on-screen, making it very easy to check and adjust settings.

A slight gripe about the handling is the processing time. When shooting raw and JPEG files, it can take a couple of seconds to process them and the camera's buffer is filled quite quickly.

8/10

METERING

The Samsung NX30's TTL metering system comprises 221 segments (17x13-block segment), with the option of centreweighted, spot and multi-metering selectable from the function menu. A $\pm 3\text{EV}$ exposure-compensation adjustment can also be found in the function menu should users need to adjust the metering of a scene. However, I found that centre, spot and multi provided consistently good exposures in a variety of lighting conditions. Even when I was shooting long exposures at night, the metering performed well, striking a good balance between highlights and shadows. For day-to-day shooting, I preferred to use the spot metering. This can be linked with a focus point and positioned by touching an area on the 3in LCD display.

8/10

DYNAMIC RANGE

In contrasty scenes, the NX30 does a good job of balancing highlight and shadow detail. Using the supplied copy of Adobe Lightroom 5, I previewed some of the images with the highlight/shadow clipping warning on. Only in challenging conditions did the images have blown-out shadow or highlight detail. In addition, a lot of detail can be brought back by adjusting the highlight and shadow sliders in Lightroom to give images a dynamic range boost.

Facts & figures

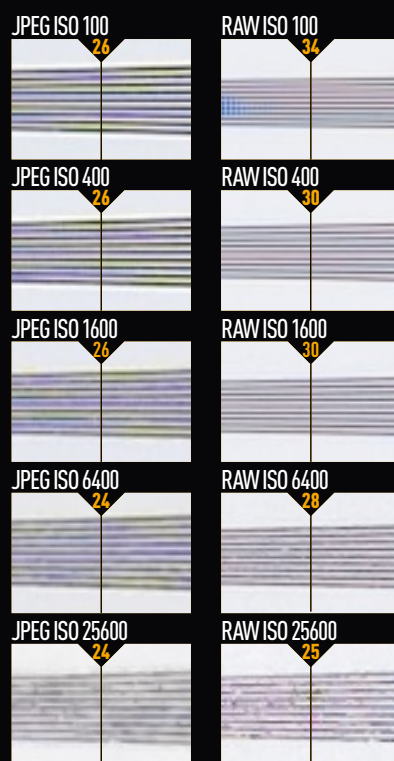
RRP	£899.99
Sensor	20.3-million-effective-pixel CMOS
Output size	5472 x 3648 pixels
Focal length mag	1.5x
Lens mount	Samsung NX
File format	JPEG, SRW (raw), MP4
Compression	3-stage JPEG, 1-stage raw
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	30-1/8000sec + bulb (max 4mins)
Max flash sync	1/200sec
ISO	100-25,600
Exposure modes	PASM, lens priority, smart auto, 16 scene modes, 10 smart filters
Metering system	221-block segment TTL metering, with multi, centreweighted and spot
Exposure comp	$\pm 3\text{EV}$
White balance	Auto, 7 presets, custom and manual, with fine-tuning
White balance bracket	Yes
Drive mode	9fps
LCD	3in, 1,037,000-dot Super AMOLED
Viewfinder type	2,359,000-dot tiltable EVF with proximity sensor
Field of view	100%
Dioptr adjustment	Yes
Focusing modes	Single AF, continuous AF, MF, touch AF and shutter
AF points	105 points (phase detection AF), 247 points (contrast AF), selection 1 point (free selection), multi normal 21 (3 x 7) points, close-up 35 points, face detection
DoF preview	Yes
Built-in flash	Yes (GN 11m at ISO 100)
Video	HD 1920 x 1080, at 60fps, 30fps, 24fps
External mic	No
Memory card	SD, SDHC, SDXC
Power	Rechargeable BP1410 Li-Ion
Connectivity	Micro USB 2.0, HDMI, wireless
Weight	375g (without battery or card)
Dimensions	127 x 95.5 x 41.7mm (excluding the projection part)

Samsung, Samsung House, 1,000 Hillswood Drive, Chertsey, Surrey KT16 0PS. Tel: 01932 455 000. Website: www.samsung.com/uk



RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Samsung NX 85mm f/1.4 lens at f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



Dynamic range boosts are also available in-camera as two separate auto settings – Smart Dynamic and HDR mode. The Smart Dynamic mode takes an image and lightens/darkens the shadows/highlights to optimise the dynamic range. The HDR mode blends three separate exposures and processes them in-camera.

8/10

AUTOFOCUS

The Samsung NX30 boasts an advanced hybrid autofocus system that uses the

105 phase-detection and 247 contrast-detection points. This is the same autofocus system first used in the NX300 and later in the Galaxy NX. However, Samsung claims a 35% improvement in AF speed over the NX300. When used, it certainly did appear faster, most noticeably in low light. In very low light the focus would lock on to low-contrast subject areas in around 1/2sec with a good degree of accuracy, although not faultlessly. In optimum lighting conditions the focus is very snappy and accurate.

Thanks to the touchscreen, manually selecting a focus point using spot AF is



This image, shot at ISO 100, has a great range of tonal detail between the shadows and highlights

very easy and achieves great results. For manually focusing, the NX30 has focus peaking and controllable MF-assist that enlarges an area 5x when the focus ring is moved. This is a particularly useful tool for shooting portraits with a shallow depth of field in order to get the focus precisely on the eyes.

8/10

NOISE, RESOLUTION AND SENSITIVITY

JPEG and raw files captured at ISO 100–400 show very few signs of noise. Even when closely inspected, only slight luminance noise is visible in the raw files, while in JPEGs this noise has been largely removed. Raw images at ISO 800 show a tad more luminance noise. The JPEG images show little sign of noise due to the in-camera noise reduction. Thankfully, at this ISO sensitivity a good balance between detail and in-camera processing is achieved. For JPEG shooters ISO 800 offers the best balance between high sensitivity without a great loss in detail. JPEG images up to ISO 3200 are usable, but they show signs of heavy in-camera noise reduction. This removes practically all the noise, but simultaneously removes much of the finer detail that results in a softer image.

However, the raw files are still very good right up to ISO 3200, with mostly luminance noise present. Using Lightroom's noise-reduction tools, a far superior level of detail can be achieved than in JPEGs.

At ISO 6400 luminance noise is evident in both raw and JPEG files. Even small-scale images suffer chroma noise creeping in, and increasingly so until the top ISO 24,800.

25/30

WHITE BALANCE AND COLOUR

There are 10 white balance settings, comprising automatic white balance, daylight, cloudy, fluorescent white, fluorescent NW, fluorescent daylight, tungsten, flash, custom and a setting to

allow the colour temperature to be set manually. All these settings can be adjusted for corrections or artistic effect. The bias between amber, blue, green and magenta can also be adjusted.

Overall, the NX30's colour rendition was very good, producing well-saturated images with punchy colours. On occasions, particularly with very bright and vivid subjects, the saturation of the scene appeared to be a touch too strong. I found adjusting it in Picture Wizard or in post-production achieved an image that better reflected the scene.

The Picture Wizard menu has nine presets and three custom settings to set image styles such as retro, landscape and vivid. These can be adjusted for colour, saturation, sharpness and contrast.

8/10

VIEWFINDER, LIVE VIEW, LCD AND VIDEO

The Samsung NX30 benefits in many ways from Samsung's expertise in consumer electronics, and no area more so than the LCD display. The 3in, 1,037,000-dot, tiltable Super AMOLED swivel touchscreen



Below left: Using the supplied copy of Adobe Lightroom 5, simple editing is very easy to achieve

puts the monitor specification on a par with some of the best compact system cameras we have seen. In use, I found the refresh rate was extremely fast and the range of colours is fantastic. Equally useful is the ability to move the LCD 180° to the side, and upwards and downwards 270°, making shooting at high and low angles very easy.

The NX30 carries a 2,358,000-dot electronic viewfinder with an 80° tiltable eyepiece. With its impressive refresh rate, vast display of colours and great contrast, the EVF is of as high a standard as the LCD. Most importantly, this EVF has very little delay – engaging the shutter button focusing first means that by the time the scene is viewable through the EVF everything is focused and ready to shoot.

Video capture is possible in 1920x1080 pixels and 1280x720 pixels in either 60p or 30p, and 24p is available in a resolution of 1920x810 pixels. In addition, a low-resolution 640x480-pixel 30p and a web-optimised 30sec video can be captured.

9/10

Verdict

WHAT the Samsung NX30 lacks in build quality, it more than makes up for in handling. The placement of the buttons has been refined from its predecessor. In-hand, the camera feels very well balanced, even with some of the larger lenses in Samsung's ever-growing line-up of lenses. The Wi-Fi connectivity works very well and offers some unusual ways to upload and back up images that could prove useful.

The highlights of the Samsung NX30 are the LCD and EVF. Both are exceptionally good and rival some of the best compact system cameras and entry-level DSLRs on the market. I found the images from the camera had an impressive dynamic range and achieved good noise performance right up to a sensitivity of ISO 800. After that, JPEG images are burdened by in-camera noise reduction that start to break down a lot of detail, increasing in intensity progressively towards the maximum ISO. Thankfully, the raw images are good up to a much higher ISO and a lot of detail is retained that can be brought back using the free copy of Lightroom 5 included.

Provided low-light performance at high ISO sensitivity isn't imperative, the Samsung NX30 will do a fantastic job in many situations. With fast autofocus, exceptionally good handling, class-leading LCD and EVF and extensive connectivity, the Samsung NX30 is great in most situations.

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	25/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	9/10									

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KENCO DG CANON FIT TUBE SET 12/20, 36mm	MINT-BOXED £39.00
CANON EF 1.4x EXTENDER MK I	MINT £179.00
CANON EF 2.0x EXTENDER MK I	MINT-CASED £199.00

CANON EF 2.0x EXTENDER MK II	MINT-BOXED £239.00
KENCO TELEPLUS PRO 300 DGX 1.4 TELECONVERTER	MINT-BOXED £159.00
KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER	MINT-BOXED £165.00
TELEPLUS MC7 7 ELEMENT 2X TELECONVERTER	MINT- £99.00
CANON 540 EZ FLASH + INST	MINT-BOXED £99.00
CANON 540 EZ FLASH + INST	MINT- CASED £99.00
CANON 420 EZ FLASH	MINT-CASED £39.00
CANON ST-E2 SPEEDLITE TRANSMITTER	MINT-BOXED £125.00
CANON ANGLE FINDER B	MINT-BOXED £79.00
CANON ANGLE FINDER C	MINT-CASED £125.00
CANON LC3 TRANSMITTER AND RECEIVER	MINT £115.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE	MINT-CASED £499.00
SIGMA 14mm f2.8 EX DC FISHEYE	MINT-BOXED £345.00
SIGMA 14mm f2.8 ASPHERICAL CANON FIT	MINT-BOXED £375.00
SIGMA 105mm f2.8 EX DG MACRO SUPERB SHARP LENS	MINT-BOXED £345.00
SIGMA 400mm f5.6 APO MACRO DIGITAL COMPATIBLE	MINT-CASED £295.00
SIGMA 20 - 40mm f2.8 EX ASPHERICAL DG	MINT-BOXED £245.00
SIGMA 70 - 300mm f4.5 APO MACRO + HOOD	MINT- £59.00
SIGMA 170 - 500mm f5.6 APO COMP WITH HOOD	MINT-BOXED £395.00
TAIRON 10 - 24mm f3.5 4.5 D II LD AF SP ASPHERIC	MINT-BOXED £279.00
TAIRON 28 - 75mm f2.8 XR D II LD ASPHERIC (LATEST)	MINT-BOXED £245.00
TAIRON 55 - 200mm f4.5 6.3 LD MACRO D II	MINT-BOXED £95.00
TOKINA 10 - 17mm f3.5 4.5 AT-X DX LENS (LATEST)	MINT £345.00
CANON F1 AE BODY 1984 LA OLYMPIC LTD ED	MINT-BOXED NEW £995.00
CANON AUTO BELLOWES FD	MINT £69.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G1 BODY	MINT- £175.00
CONTAX TIX TITANIUM COMPACT + LEATHER CASE	MINT-CASED £399.00
CONTAX 21mm f2.8 BIOGON T* WITH FILTER & FINDER	MINT-CASED £695.00
CONTAX 90mm f2.8 SONNAR G* + HOOD + FILTER, CAP	MINT £199.00
CONTAX 90mm f2.8 SONNAR G* + HOOD	MINT-BOXED £219.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT-CASED £695.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT-CASED £99.00
CONTAX G01 DATABASE FOR CONTAX T3	MINT-BOXED £99.00
CONTAX SA-2 FLASH ADAPTOR	MINT £55.00
CONTAX AX AUTOFOCUS BODY (RARE NOW)	MINT- £399.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	EXC++ BOXED £199.00
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION	MINT £25.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD	MINT £225.00
CONTAX 50mm f1.4 PLANAR MM	MINT £125.00
CONTAX 85mm f1.4 PLANAR MM	MINT- £425.00
CONTAX 135mm f2.8 SONNAR T* MM	EXC++ BOXED £195.00
CONTAX TLA 280 FLASH	MINT- £95.00
RICOH GR1 V DATE COMP + CASE & HOYA FILTER SET	MINT-BOXED £295.00

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LEICA M6 P 70TH ANNIVERSARY 1913-1983	MINT-BOXED £1,195.00
LEICA M6 P BLACK BODY	MINT-BOXED £995.00
LEICA M6 S/W COMPLETE WITH ER CASE	EXC++ £675.00
LEICA M6a BODY SER No 12659X CIRCA 1970	MINT- £575.00
Leica M6a BODY SER No 14111X CIRCA 1975-76	EXC++ £475.00
LEICA III BODY SER No 1816X 1415 NEEDS SERVICE	EXC++ £179.00
LEICA CL BODY COMP WITH 40mm f2.8 SUMMICRON	MINT- £795.00
LEICA CL BODY	MINT- £795.00
MINOTA CLE WITH 40mm f2.8 ROKKOR	EXC++ £499.00
MINOTA CLE BODY COMPLETE WITH CASE	EXC++ £395.00
VOKSLANDER 28mm f1.9 WITH M RING	MINT £395.00
Leica 50mm f1.5 SUMMARIT M WITH RARE XOOMS HOOD	MINT- £495.00
Leica 50mm f2 SUMMICRON CHROME M FIT	EXC++ £595.00
Leica 50mm f2.5 SUMMARIT M 6 B LATEST	MINT-BOXED £675.00
Leica 90mm f2.5 SUMMICRON BLACK (BUILT IN HOOD)	MINT-BOXED £995.00
Leica 90mm f2.5 SUMMARIT M 6 B LATEST + HOOD	MINT £975.00
Leica 90mm f4 COLL ELMAR M MOUNT	EXC++ IN-KEEPER £145.00
Leica 90mm f4 C ELMAR + HOOD	MINT £395.00
Leica 135mm f4.5 HEKTOR + HOOD M MOUNT	EXC++ £399.00
Leica 135mm f4.5 HEKTOR IN KEEPER	EXC++ £199.00
Leica 90mm f4 ELMAR BLACK SCREW	MINT- £145.00
Leica 135mm f4.5 HEKTOR + HOOD SCREW	EXC++ £99.00
Leica RS M2-F2 FOR M4 etc	MINT-BOXED £145.00
LEICA R5 BODY BLACK	MINT- £299.00
LEICAFLX SL BODY CHROME	MINT-BOXED £299.00
Leica 28 - 70mm f3.5 4.5 R VARIO ELMAR ROM LENS	MINT-BOXED £595.00
Leica 180mm f4 ELMARIT R 3 CAM	EXC++ £345.00
Leica MOTORWINDER AND STRAP FOR R5 etc	MINT-BOXED £145.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE	MINT £195.00
ZEISS 6x20 S MONOCULAR WITH CASE	MINT-CASED £29.00

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BRONICA 150mm f2.8 ZENZANON MC	EXC++ £99.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT-BOXED £99.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT £99.00
BRONICA 150mm f4 E	MINT- £99.00
BRONICA ETRS 120 BACK	MINT- £79.00
BRONICA AEII METERED PRISM	EXC++ £75.00
BRONICA PLAIN PRISM FOR ETRSETRS	EXC++ £59.00
BRONICA MOTOR WINDER E	EXC++ £89.00
BRONICA 150mm f3.5 ZENZANON S	MINT- £165.00
BRONICA SOAI COMP WITH 80mm PS.WLF, 120 BACK	MINT £475.00
BRONICA SOA + 80mm f2.8 S. PRISM FOR BACK GRIP	MINT-EXC++ £395.00
BRONICA 50mm f3.5 PS LENS	MINT-BOXED £195.00
BRONICA 65mm f4 ZENZANON PS FOR SQ	MINT-CASED £145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ	MINT-CASED £365.00
BRONICA 150mm f4 PS ZENZANON MACRO FOR SQ	MINT-CASED £145.00
BRONICA 200mm f4.5 PS LENS WITH HOOD	MINT-BOXED £179.00
BRONICA PRISM ME METERED FOR SOA/SOAI	MINT- £99.00
BRONICA SOAI 120 MAGAZINE BACK	MINT £99.00
BRONICA SOAIM POLAROID MAGAZINE BACK	MINT-BOXED £99.00
BRONICA 135V BACK FOR SQ VERY RARE	EXC++ £165.00
BRONICA SPEED GRIP FOR SOA/SOAI	MINT- £59.00
FUJI 465 WIDE S PROFESSIONAL WIDE 60	MINT-CASED £395.00
FUJI GW 690 MK III PROFESSIONAL	MINT-BOXED £599.00
FUJI GW 670 MK III CW 90mm f3.5 LENS	MINT-BOXED £675.00
MAMIYA 6 BODY WITH 50mm f4 'G' FOR 6 + HOOD/FILT	MINT- £1,285.00
MAMIYA 150mm f4.5 'G' WITH HOOD	MINT £395.00
MAMIYA 43mm f4.5 WITH FINDER & HOOD FOR 77III	MINT-BOXED £99.00
MAMIYA 150mm f4.5 WITH HOOD FOR 77II	MINT-BOXED £395.00

MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 77III	MINT £425.00
MAMIYA 180mm f4.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ	MINT- £195.00
MAMIYA 150mm f3.5 A/F FOR 645 AF	MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645	MINT-CASED £195.00
MAMIYA 180mm f4.5 SEKOR FOR R8	MINT £169.00
MAMIYA RZ 67 PRO BACK	MINT £199.00
MAMIYA 220 BACK FOR RZ 67	MINT- £95.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7	MINT- £195.00
PENTAX 55mm f2.8 FOR PENTAX 645	MINT-BOXED £199.00
PENTAX 200mm f4 FOR PENTAX 67 + FILTER AND HOOD	MINT £699.00
ROLLEIFLEX SCHNEIDER 150mm f4.6 MAKRO FOR 6008	MINT- £575.00
WISTA TYPE N 4.65 MOUNT ROLL FILM HOLDER FOR 6x7	MINT-BOXED £145.00
YASHICA MAT 124G COMPLETE WITH CASE	EXC++ £179.00
YASHICA MAT 124G COMPLETE WITH CASE	MINT £225.00

Hasselblad

HASSELBLAD 503 Cx BODY + VLF	MINT- £495.00
HASSELBLAD 500CM + 80mm f2.8 T* HOOD BLACK	MINT- £675.00
HASSELBLAD 500CM BODY WITH 80mm f2.8 T* HOOD	MINT- £695.00
HASSELBLAD 90mm f4 FOR XPAN	MINT-IN-KEEPER £395.00
HASSELBLAD 500ELN BODY + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 50mm f4 CF FLE DIAGONAL + HOOD	MINT-BOXED £995.00
HASSELBLAD 150mm f4 SONNAR CF	EXC++ £375.00
HASSELBLAD 450 PRO FLASH COMPLETE	MINT-BOXED UNUSED £1,459.00
HASSELBLAD A12 BACK	EXC++ £99.00
HASSELBLAD C/W WINDER + REMOTE	MINT £125.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD PM PRISM	MINT £295.00
HASSELBLAD 500CM/503 WLF BLACK	MINT £125.00
HASSELBLAD EXTENSION TUBE 16E F	MINT- £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F6 REALLY MINT AS NEW	MINT-BOXED £975.00
NIKON F55 BODY	MINT-BOXED £399.00
NIKON 10.5mm f2.8 'G' IF-ED AF DX FISHEYE LENS	MINT-BOXED £395.00
NIKON 28mm f2.8 AF	MINT £129.00
NIKON 50mm f1.8 AF	MINT £79.00
NIKON 85mm f1.4 AF 'D' WITH HOOD	MINT-BOXED £595.00
NIKON 180mm f2.8 AF 'D' IF-ED LATEST LENS	MINT-BOXED £445.00
NIKON 17 - 55mm f2.8 f2.8 'G' IF-ED AF-S + HOOD	MINT-BOXED £695.00
NIKON 18 - 35mm f3.5 4.5 'D' IF-ED AF	MINT-BOXED £325.00
NIKON 18 - 55mm f3.5 5.6 'G' DX AF-S VIBRATION RED	MINT-BOXED £99.00
NIKON 18 - 70mm f3.5 4.5 'G' DX IF ED AF S-CASED	MINT+HOOD £149.00
NIKON 18 - 105mm f3.5 5.6 'G' DX IF ED AF-S VIBR RED	MINT-CASED £149.00
NIKON 24 - 120mm f3.5 5.6 AF IF ED AF-S VR	MINT-BOXED £479.00
NIKON 35 - 70mm f3.5 4.5 AF	MINT- £75.00
NIKON 35 - 80mm f4.5 5.6 AF 'D'	MINT-BOXED £55.00
NIKON 35 - 105mm f3.5 4.5 AF WITH MACRO	MINT £129.00
NIKON 35 - 300mm f4.5 5.6 'G' DX AF-S VIBRATION RED	MINT-BOXED £199.00
NIKON 70 - 200mm f2.8 IFED AF-S VIBRATION REDUC	MINT-BOXED £399.00
NIKON 70 - 300mm f4.5 5.6 'G' BLACK	MINT-BOXED £145.00
NIKON 70 - 300mm f4.5 5.6 'D' IF-ED	MINT-BOXED £145.00
NIKON 80 - 200mm f2.8 IF-ED AF 'D' 2 TOUCH	MINT-CASED £595.00
EXC++ £295.00	
NIKON HB7 HOOD FOR 80 - 200	MINT-BOXED £29.00
NIKON 80 - 400mm f4.5 5.6 'D' ED VIBRATION REDUC	MINT-BOXED £799.00
NIKON TC14E MKII 1.4x TELECONVERTER	MINT-BOXED £275.00
NIKON TC17E MKII 1.7x TELECONVERTER	MINT-BOXED £275.00
NIKON TC20E AF 2.0x TELECONVERTER	MINT-BOXED £145.00
NIKON TC20E II AF-S TELECONVERTER	MINT-BOXED £195.00
NIKON SB28 SPEEDLIGHT	MINT-BOXED £65.00
TAIRON 1.4x AF 'D' TELECONVERTER NIKON FIT	MINT £75.00
KENKO 1.5x EXTENDER TELEPLUS SHO DG NIK AF	MINT £75.00
NIKON FIT TRI-PLUS EXT TUBE SET 12mm,20mm,36mm	MINT £45.00
NIKON MC 36 TIMER REMOTE CONTROL FOR D7000/2000/3000	MINT- £99.00
NIKON DA20 ACTION FINDER FOR NIKON F4/S5E	MINT £195.00
SIGMA 20mm f1.8 IF ED DG ASPHERIC R7 (LATEST)	MINT-BOXED £329.00
SIGMA 24mm f2.8 A/F + HOOD	MINT £49.00
SIGMA 70mm f2.8 EX DG MACRO (LATEST VERSION)	MINT-BOXED £299.00
SIGMA 85mm f1.4 EX DG HSM (LATEST MODEL)	MINT-BOXED £525.00
SIGMA 105mm f2.8 DG MACRO + HOOD	MINT-BOXED £595.00
SIGMA 180mm f5.6 MACRO A/F APO	MINT-BOXED £175.00
SIGMA 500mm f4.5 EX DG HSM (LATEST VERSION)	EXC++ CASED £1,999.00
SIGMA 17 - 35mm f2.8 EX ASPHERICAL	EXC++ BOXED £159.00
SIGMA 18 - 35mm f3.5 4.5 ASPHERICAL	MINT-BOXED £79.00
SIGMA 28 - 200mm f3.8 5.6 WITH RUBBER HOOD	MINT- £49.00
SIGMA 55 - 200mm f4.5 6.3 DC HSM	MINT-BOXED £99.00
SIGMA 135 - 400mm f4.5 5.6 'D' APO	EXC++ £275.



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V2 + 10-30mm Lens **£659**
V2 + 10-30mm + 30-110mm **£789**



NEW! D3300 Body **£499**

D3300 Body **£499**
D3300 + 18-55mm VR II **£598**
D3200 Body **£317**
D3200 + 18-55mm f3.5-5.6 VR II **£369**
D3200 + 18-55mm VR + 55-300mm **£639**



D5200 From **£508**

D5200 Body **£508**
D5200 + 18-55mm f3.5-5.6 AF-S VR II **£549**
Camera Control Pro 2
Remotely control most functions of your Nikon DSLR from a computer via USB or wireless. FULL Package £135.95 Upgrade £49.99



D5300 From **£669**

D5300 Body **£609 Inc Cashback***
Price you pay today £669
D5300 + 18-55mm VR II **£679 Inc Cashback***
Price you pay today £739
D5300 + 18-140mm VR **£909 Inc Cashback***
Price you pay today £969



D7000 Body **£579**

D7000 + 18-105mm VR **£705**
D7000 + 18-105mm VR + 70-300mm **£1144**

CUSTOMER REVIEW: D7000 Body
★★★★★ 'great all round camera'
Teddy - Nottinghamshire



D7100 From **£839**

D7100 Body **£739 Inc Cashback***
Price you pay today £839
D7100 + 18-105mm VR **£879 Inc Cashback***
Price you pay today £979

CUSTOMER REVIEW: D7100 Body
★★★★★ D7100 good lightweight camera
Sammydo - Ulster



D610 From **£1399**

D610 Body **£1279 Inc Cashback***
Price you pay today £1399
D610 + 24-85mm **£1779 Inc Cashback***
Price you pay today £1899

★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★
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D800 Body **£1999**

D800 Body **£1999**
D800E Body **£2349**

Nikon Cashback* ends 28.05.14

SONY



NEW! A7R Body **£1669**

NEW! A7R Body **£1669**
NEW! A7 Body **£1235**
NEW! A7 + 28-70mm **£1489**

RECOMMENDED LENSES:
Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T* **£849**
Sony FE 35mm F2.8 ZA Carl Zeiss Sonnar T* **£749**



NEW! A6000 Body **£589**

NEW! A6000 Body **£589**
NEW! A6000 + 16-50mm PZ **£649**
NEW! A5000 + 16-50mm PZ Black or White **£419**



A99 Body **£1949**

A99 Body Black **£1949**
A77 **From £729**
A58 + 18-55mm **£359**
A58 + 18-55mm + 55-200mm **£509**
RECOMMENDED LENSES:
Sony 50mm f1.4 **£305**
Sony 16-50mm f2.8 DT SSM **£479**

Panasonic



NEW! GH4 from **£1299**

GH4 Body **£1299**
+ 14-140mm f3.5-5.6 **£1749**
GH3 body **£779**
GH3 + 12-35mm **£1449**
RECOMMENDED LENSES:
12-35mm f2.8 Vario Power OIS **£829**
NEW! 14-140mm f3.5-5.6 OIS **£495**



GX7 Body **£689**

GX7 Body **£589 Inc Cashback***
Price you pay today £689
+ 14-42mm **£649 Inc Cashback***
Price you pay today £749
+ 20mm **£749 Inc Cashback***
Price you pay today £849
GX7 Cashback* ends 31.03.14

OLYMPUS



NEW! OM-D E-M10 From **£529**

OM-D E-M10 Body **£529**
OM-D E-M10 + 14-42mm Electronic Zoom **£699**
OM-D E-M1 Body **£1299**
OM-D E-M1 + 12-50mm **£1489**
OM-D E-M1 + 12-40mm **£1949**
OM-D E-M5 Body **£699**
OM-D E-M5 + 12-50mm **£879**



E-P5 Body **£799**

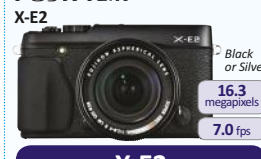
E-P5 + 14-42mm **£899**
E-P5 + 17mm + VF-4 Electronic Viewfinder **£1299**
E-PL5 + 14-42mm **£449**
E-PL5 + 14-42mm + 40-150mm **£649**
RECOMMENDED LENSES:
Olympus 12mm f2.0 ED **£899**
Olympus 17mm f1.8 **£369**



K-3 From **£979**

K-3 Body **£979**
K-3 + 18-135mm **£1339**
K-5 II + 18-55mm WR **£679**
K-5 II + 18-135mm WR **£949**
K-5 IIs Body **£718**
K-50 **From £469**
K-500 **From £348**

FUJIFILM



X-E2 From **£759**

X-E2 Body **£759**
X-E2 + 18-55mm **£1149**
RECOMMENDED X-MOUNT LENSES:
Fujinon 35mm f1.4 R **£409**
Fujinon 60mm f2.4 R **£465**
Fujinon 18-55mm f2.8-4.0 OIS **£499**



NEW! X-T1 From **£1049**

NEW! X-T1 Body **£1049**
NEW! X-T1 + 18-55mm **£1399**
X-Pro1 Body **£829**
X-E1 Body **£429**
X-E1 + 18-55mm **£689**
NEW! X-A1 + 16-50mm Red, Blue or Black **£379**

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- 7.0 fps
- 1080p movie mode

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70D Body £858
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70D + 18-135mm f3.5-5.6 IS STM £1150



Canon

EOS 100D

- 18.0 megapixels
- 4.0 fps
- 1080p movie mode

100D From **£399**

100D Body £399
100D + 18-55mm f3.5-5.6 £479
100D + 18-55mm f3.5-5.6 IS STM + 40mm f2.8 STM £619



Canon

700D

- 18.0 megapixels
- 5.0 fps
- 1080p movie mode

£50 CASHBACK*

700D From **£489**

700D Body £439 Inc Cashback*
Price you pay today £489
700D + 18-55mm IS STM £548 Inc Cashback*
Price you pay today £598
700D + 18-135mm IS STM £699 Inc Cashback*
Price you pay today £749
700D + 18-135mm IS STM + 40mm STM £819 Inc C/back*
Price you pay today £869



Canon

EOS 1Dx

- 18.1 megapixels
- 12.0 fps
- Full Frame CMOS sensor

1Dx Body **£4845**

CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body
★★★★★
‘...honestly say that I have never been so excited about my equipment’
Snapperfish – Oxford

CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body
★★★★★
‘...bought this as an upgrade to the 5D Mk 2 and have never looked back.’
Dave – Cornwall

CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body
★★★★★
‘...The full frame sensor is superb’
Sandan Cath – Luton



Canon

EOS 7D

- 18.0 megapixels
- 8.0 fps
- 1080p movie mode

£100 CASHBACK*

7D Body **£1029**

7D Body £929
Inc Cashback* Price you pay today £1029
7D + 18-135mm f3.5-5.6 IS £1159
Inc Cashback* Price you pay today £1259
7D + 15-85mm f3.5-5.6 IS USM £1375
Inc Cashback* Price you pay today £1475



Canon

EOS 6D

- 20.2 megapixels
- 4.5 fps
- 1080p movie mode
- Full Frame CMOS sensor

6D From **£1379**

6D Body £1379
6D + 24-105mm f4.0 L IS USM £1925



Canon

5D Mark III

- 22.3 megapixels
- 6.0 fps
- 1080p movie mode
- Full Frame CMOS sensor

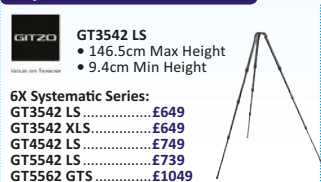
£150 CASHBACK*

5D Mk III Body **£2329**

5D Mk III Body £2179 Inc Cashback*
Price you pay today £2329
5D Mk III + 24-105mm f4.0L IS USM £2749
Inc Cashback* Price you pay today £2899
5D Mk III + 24-70mm f2.8 II £3768
Inc £360 C/back* Price you pay today £4128

CUSTOMER REVIEW: 5D Mark III +
★★★★★
‘Mind blowing! clear photography’
Zielu – Ireland

Tripods



GITZO

GT3542 LS

- 146.5cm Max Height
- 9.4cm Min Height

6X Systematic Series:

- GT3542 LS£649
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- GT4542 LS£749
- GT5542 LS£739
- GT5562 GTS£1049



Manfrotto

Imagine More

MT190XPRO3

- 160cm Max Height
- 9cm Min Height

MT190XPRO3£184
MT190XPRO4£199
MT190XCPRO3 Carbon Fibre£344
MT190XCPRO4 Carbon Fibre£359
MT190XPRO3 + 496RC2 Ball Head£244
MT190XPRO4 + 496RC2 Ball Head£259



GIOTTO

Silk Road YTL8353

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Canon

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EPSON

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Ink Test Winner



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52mm £4.99	52mm £10.99	52mm £11.99
55mm £5.99	55mm £11.99	58mm £14.99
58mm £6.99	58mm £12.99	62mm £16.99
62mm £7.99	62mm £14.99	67mm £18.99
67mm £8.99	67mm £15.99	72mm £21.99
72mm £9.99	72mm £17.99	77mm £25.99
77mm £11.99	77mm £19.99	82mm £29.99
82mm £14.99	82mm £22.99	
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58mm £17.99	67mm £19.99	67mm £39.99
62mm £19.99	72mm £21.99	72mm £44.99
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KOOD Close Up Filter Sets (+1, +2 & +4)	Marumi DHG Slim Frame Multicoated Circular Polarising Filters	Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters
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SQUARE FILTERS

KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

49mm Adapter Ring	£4.99	Circular Polarizing	£29.99
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58mm Adapter Ring	£4.99	ND8 NEW	£10.99
62mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
67mm Adapter Ring	£4.99	ND4 Soft Graduated	£11.99
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82mm Adapter Ring	£4.99	ND8 Soft Graduated NEW	£13.99
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Wide Angle Holder	£6.99	Light Blue Graduated	£11.99
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Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

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Above + 55-300mm VR...£915*
D5300 + 18-140mm VR...£879*
Nikon D5300 Body Only...£619*

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With 2 Year Warranty**

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700D Body Only...£479*

***Less £50 Cashback**

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X-T1 Body only...£1049*

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Panasonic LUMIX® G Series



Panasonic Lumix G-6+14-42mm £469

Panasonic Lumix
G-6 + 14-42mm £599

G-6 Body Only
....£395



Panasonic Lumix GM1+12-32mm £569*

Panasonic Lumix
GM1 + 12-32mm
+ 45-150mm £769*

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***Claim £80 Cashback**



Panasonic Lumix GX7+20mm f1.7II

.....£845*
GX7+14-42mm £759*
GX7 Body Only £679*

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With 3 Year Warranty**



Panasonic Lumix GH3+12-35mm f2.8

.....£1449*
GH3 Body Only £739*

***Claim FREE Battery
Grip & Spare Battery
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From Panasonic UK**

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8mm f3.5 Fisheye.....	£569
14mm f2.5.....	£269
20mm f1.7 MkII (Black or Silver).....	£285
7-14mm f4.....	£849
12-32mm f3.5/5.6.....	£269
12-35mm f2.8.....	£829
14-42mm f3.5/5.6 MkII HD (Un-Boxed from Kit).....	£149
X PZ 14-42mm f3.5-5.6.....	£279
X PZ 45-175mm f4-5.6.....	£315
14-140mm f3.5-5.6 O.I.S HD.....	£499
35-100mm f2.8.....	£889
45-150mm f4/5.6.....	£215
45-200mm f4-5.6.....	£249
100-300mm f4-5.6.....	£419
Leica Summilux 25mm f1.4 ASP.....	£419
Leica Nocticon 42.5mm f1.2 ASP OIS.....	£1239
Leica Elmarit DG Macro 45mm f2.8.....	£549

Panasonic

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Lumix XS-3.....	£109
Lumix SZ-3.....	£89
Lumix SZ-8.....	£139
Lumix SZ-9.....	£144
Lumix LZ-40.....	£219
Lumix FZ-62.....	£259
Lumix FZ-72.....	£279
Lumix FZ-72 Lens Kit.....	£399*
*Inc LT-55 Tele & LA8 Adap	
Lumix FZ-200.....	£349
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Lumix TZ-40.....	£219
Lumix TZ-55.....	£215
Lumix TZ-60.....	£329
Lumix FT25.....	£129
Lumix FT5.....	£259
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XF18mm f2.0.....	£415*
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XF35mm f1.4.....	£409**
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XF18-55mm.....	£499**
XF55-200mm.....	£544**
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XC50-230mm.....	£349
X20.....	£364
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30mm f1.4 A.....	£365
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Nikon

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(See web for Details)

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D3200+18-55VR+55-300VR Lenses.....	£615
D5200+18-55VR Lenses.....	£599
D5200+18-55VR+55-300VR Lenses.....	£819
D5200 Body Only.....	£529
D7100+18-105EDVR Lens.....	£999*
D7100 Body Only.....	£849*

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D610+AF-S24-85mm.....	£1899**

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AF-S18-35 GED.....	AF-S16-85 G VR.....	£449**
AF-S18-200G VR £599***	AF-S18-140 GVR.....	£399**
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AF-S24-120 GVR.....	AF-S24-85 GVR.....	£429
AF-S55-200 GVR.....	AF-S55-300 GVR.....	£239
AF-S70-200mm f4 VR.....		£969
AF-S70-200mm f2.8 VR II.....		£1635
AF-S70-300mm f4.5/5.6 ED VR.....		£469
AF-S80-400mm f4.5/5.6 ED VR.....		£1929

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The T005 and T025 Travel Tripod

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Even though they are compact, these impressive tripods can still extend to over 130cm - perfect for most shooting situations.

Like the professional line of **SIRUI** tripods, there is no compromise in quality. Aluminum alloy parts are high temperature forged for maximum strength and **SIRUI**'s custom anodized surface treatment insures superior wear and corrosion resistance.

The **T-025** shares the same design and dimensions as **T-005**, but is lighter and stronger due to its carbon fibre construction.

Both are paired with the same **C-10** ball head to form a complete package for those who want the lightest possible setup.



ET Series Professional Tripods

If you're a photographer on a budget, but refuse to compromise on quality, the new **SIRUI ET Series** tripod kit is your ideal choice. Built for travel, the **ET Series** offers full size tripods that fold compactly for easy storage and transport (fits into most backpacks or carry-on luggage).

Aluminium and Carbon Fibre models available.

from
£179.99



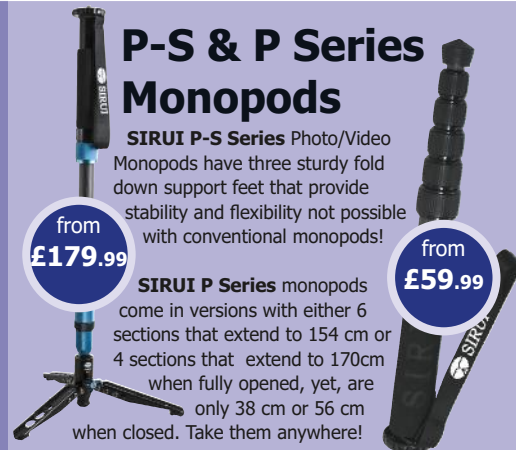
VT Series Video Tripods

Lightness combined with high stability are just two of the outstanding features of the **VT-series** from **SIRUI**. It was developed specifically for large video cameras and camcorders, and carries a weight of up to 25kg. Double-pipe legs, two adjustable tripod spiders with double spikes and one scale on the tripod leg for accurate height adjustment make this product indispensable for professional video shooting. The tripod spiders are removable, can be adjusted individually. 8 Layer Carbon Fibre built.

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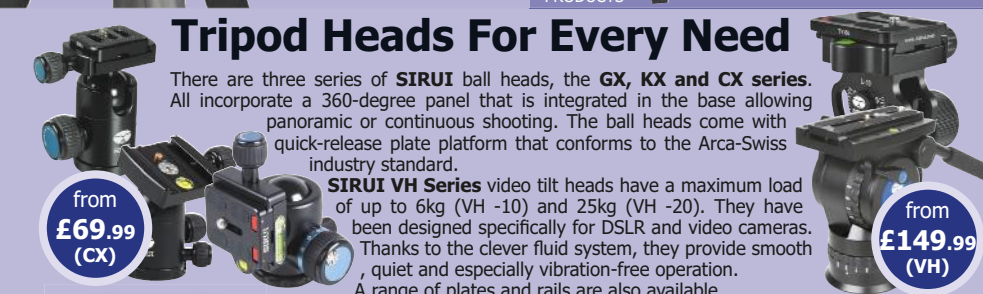
P-S & P Series Monopods

SIRUI P-S Series Photo/Video Monopods have three sturdy fold down support feet that provide stability and flexibility not possible with conventional monopods!

SIRUI P Series monopods come in versions with either 6 sections that extend to 154 cm or 4 sections that extend to 170cm when fully opened, yet, are only 38 cm or 56 cm when closed. Take them anywhere!

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£59.99



Tripod Heads For Every Need

There are three series of **SIRUI** ball heads, the **GX, KX** and **CX series**. All incorporate a 360-degree panel that is integrated in the base allowing panoramic or continuous shooting. The ball heads come with quick-release plate platform that conforms to the Arca-Swiss industry standard.

SIRUI VH Series video tilt heads have a maximum load of up to 6kg (VH -10) and 25kg (VH -20). They have been designed specifically for DSLR and video cameras. Thanks to the clever fluid system, they provide smooth, quiet and especially vibration-free operation. A range of plates and rails are also available.

from
£69.99
(CX)

from
£149.99
(VH)



PH-20 Carbon Fibre Gimbal Head

SIRUI PH-20 Carbon Fibre gimbal head for the use of large, heavy camera and lens combinations. The gimbal holds the camera with the lens in equilibrium and prevents accidental tilting of your entire system. The light weight of the **PH -20** is due to its carbon-aluminum construction.

Gimbal
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6 YEAR WARRANTY

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CASHBACK ENDS 7.5.14 CASHBACK ENDS 7.5.14 CASHBACK ENDS 7.5.14

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5D III + 24-105 IS Claim £150	£2,890	EOS 6D + 24-70 f4 IS	£2,049	70-200mm f2.8	£999	300mm f2.8 IS II	£5,329
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D7100 Body Claim £100	£849	28-300mm G AFS VR	£689
D7100+18-105 VR Claim £100	£979	70-200mm f2.8G AFS VR II	£1,629
D7000 + 18-105	£699	70-300mm f4.5-5.6G AFS VR	£429
D7000 Body	£579	80-400mm f4.5-5.6 AFS VR	£2,099
D5300 + 18-55 VR Claim £60	£689	55-300 f4.5-5.6G AFS VR	£279
D5300 + 18-140 VR Claim £60	£895	18-140mm DX VR Claim £50	£489
D3300 + 18-55 VR II	£579	24mm f1.4G AFS	£1,489
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35mm f2 ZF.2/ZE	£818
50mm f1.4 ZF.2/ZE	£532
85mm f1.4 ZF.2/ZE	£940
50mm f2 Makro ZF.2/ZE	£940
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21mm f4.5 Biogon ZM	£859
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494 RC2 head	£46	498 RC2	£79
		327 RC2	£146
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Mamiya 645 210mm f4	£295	Nikon F5 body	£295
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Nikon AFS 24-70mm f2.8G	£149	Nikon AFS 17-55mm f2.8G DX	£156
Nikon AFS 17-55mm f2.8G DX	£156	Nikon AF 20-35mm f2.8D	£100
Nikon AF 20-35mm f2.8D	£100	Sigma 12-24mm f2.8 HSM Nikon	£190
Sigma 12-24mm f2.8 HSM Nikon	£190	Tokina 11-16mm f2.8 Nikon	£195
Tokina 11-16mm f2.8 Nikon	£195	Nikon SB-910	£195
Nikon SB-910	£195	Sigma 1.4X Converter Nikon	£350
Sigma 1.4X Converter Nikon	£350	Leica M6 body	£450
Leica M6 body	£450	Leica M7 body	£495
Leica M7 body	£495	Leica Tri Elmar M 11625 6 bit	£350
Leica Tri Elmar M 11625 6 bit	£350	Leica 50mm f2 M 6 bit	£250
Leica 50mm f2 M 6 bit	£250	Leica X1 Silver	£1,295
Leica X1 Silver	£1,295	Leica 24mm f2.8 Elmarit M 6 bit	£249
Leica 24mm f2.8 Elmarit M 6 bit	£249	Leica 28mm f2.8 Asph M 6 bit	£249
Leica 28mm f2.8 Asph M 6 bit	£249	Leica 50mm f2 M 6 bit	£125
Leica 50mm f2 M 6 bit	£125	Canon EOS 6D body	£1,095

PocketWizard

Mini TT1 CE Canon	£149
Flex TT5 CE Canon	£149
1xMini 2xFlex Canon	£419
Mini TT1 CE Nikon	£149
Flex TT5 CE Nikon	£149
1xMini 2xFlex Nikon	£439
NEW 2 x PLUS II	£249
Fuji	
Fuji X100S	£899
Fuji XM-1 kit	£449
Fuji X-E2 + 18-55	£1149

**BUY
or
TRY?**

The Very Desirable Nikon D4S

Available to purchase or hire at MIFSUDS

The new 16.2 megapixel CMOS sensor together with the brand new EXPEED 4 image processing engine take low light photography to another level, making the camera a master of the dark as well as the light. ISO sensitivity of 100-25,600 expandable up to an incredible 409,600.

Advances to AF performance offer improved acquisition and tracking at 11fps, plus finer control over the AF area with the new Group Area AF mode.

Nikon's new RAW Size S file format allows accelerated image transfer onto networks, and a Gigabit 1000T Ethernet port enables ultra-fast connection in hard-wired network environments to boost your workflow performance.

If you need the capabilities offered by the new D4S for a specific project or commission, but don't want the capital outlay - why not consider **HIRING FROM MIFSUDS**.

We have the D4S for hire, please email info@mifsuds.com for availability...

WEEKEND RATE: **£299** : WEEKLY RATE: **£399**

**Nikon
D4S Body
£5199**



**MORE
just
ARRIVED**

PENTAX K-3

Flagship DSLR from this legendary manufacturer

The Pentax K-3 provides an array of outstanding features, including high-resolution image reproduction with approximately 24 effective megapixels; a 27-point AF system; high-speed continuous shooting at approximately 8.3 images per second; high-precision exposure control with a 86,000 pixel RGB light metering sensor; a new, large, high-resolution LCD monitor; and an optical viewfinder with the largest, brightness subject image in its class.

The anti-aliasing simulator - a highly innovative function developed specifically for the Pentax K-3 - allows the user to effectively minimise moiré without the installation of an optical anti-aliasing filter in the camera, providing a choice of filtered or filter-free shooting for a given scene or subject.

K3 body **£977**

K3 c/w
18-55mm WR **£1049**

K3 c/w
18-135mm WR ... **£1333**



**MUST
have
CAMERA**

FUJI X-T1

Classic styling given a modern twist

A highly responsive, practical and sophisticated compact system camera that joins the retro X-series. This portable camera with ergonomic layout offers improved SLR-style handling, large mechanical dials and a solid weather-resistant build, together with all the benefits an X-series camera has become known for: its ability to focus quickly (0.08 seconds), and capture sharp, detailed images. The intuitive design combined with the world's fastest Real Time electronic viewfinder (lag-time of 0.005 sec) makes this the most desirable X-series camera to date.

X-T1 body **£1049**

X-T1 c/w
18-55mm OIS **£1399**



**BUY
them
NOW!**

Canon EOS 60D

When they're gone - they're gone!

Comes with an 18 megapixel APS-C CMOS sensor that delivers high ISO sensitivity up to ISO 12800. With the DIGIC4 processor, you also benefit from lightning fast response with a continuous burst speed of 5.3fps as well as features such as creative filters like toy camera effect or soft focus. With a 9-point cross type AF System and iFCL metering with 63-zone dual-layer sensor, you can be assured that the EOS 60D will deliver high image quality for every shot. What's more, the 3.0-inch vari-angle LCD gives you the freedom to shoot from interesting new angles while in Live View mode.

60D body **£499**

60D c/w
17-85mm IS **£699**



TAMRON 150-600mm SP f5/6.3 VC USD

One lens - lots of uses!

Designed for use with both APS-C and full frame cameras. Cutting-edge eBAND Coating and three LD (Low Dispersion) glass elements deliver superior imaging performance, while the latest built-in VC (Vibration Compensation) system broadens users' horizons in achieving sharper handheld photographs.



£949

All prices correct when compiled, 17th March 2014.
E&OE

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Photographic

Circular Filters

UV Filters

SRB's UV filter absorbs the ultraviolet rays which often make outdoor photographs hazy

46mm	£6.50
49mm	£6.50
52mm	£7.00
55mm	£7.00
58mm	£8.50
62mm	£9.50
67mm	£10.50
72mm	£12.50
77mm	£15.50
82mm	£18.50
86mm	£24.00
95mm	£27.50

Sizes available: 25 to 105mm

Circular Polarising Filters

SRB's circular polarising filters remove unwanted reflection from surfaces such as glass and water

46mm	£15.75
49mm	£15.75
52mm	£16.00
55mm	£16.00
58mm	£16.00
62mm	£16.50
67mm	£17.00
72mm	£18.00
77mm	£20.00
82mm	£25.00
86mm	£32.50

Sizes available: 25 to 86mm

Skylight Filters

SRB's Skylight filters are used for lens protection

46mm	£11.50
49mm	£13.50
52mm	£14.95
55mm	£14.95
58mm	£16.95
62mm	£18.95
67mm	£20.95
72mm	£22.50
77mm	£25.95
82mm	£28.95
86mm	£35.50

Sizes available: 27 to 86mm

Infra Red Filters

SRB's Infra Red Filters block visible light and transmit infrared.

46mm	£18.95
49mm	£19.95
52mm	£19.95
55mm	£20.95
58mm	£20.95
62mm	£21.95
67mm	£22.95
72mm	£24.95
77mm	£29.95
82mm	£39.95
95mm	£49.95

Sizes available: 28 to 105mm

**ND Filters

Full ND, Hard ND and Soft ND are available in:
0.3(1 stop) 0.6(2 stop) 0.9(3 stop) 1.2(4 stop)

Full ND Filters

SRB's Neutral Density Filters reduces light and offers a full ND cover over your lens

46mm	£17.00
49mm	£17.00
52mm	£18.00
55mm	£19.00
58mm	£20.00
62mm	£21.00
67mm	£23.00
72mm	£26.00
77mm	£28.00
82mm	£31.00

Sizes available: 27 to 82mm

Hard or Soft Grad ND Filters

SRB's Graduated ND Filters are great for landscape photography

46mm	£22.00
49mm	£22.00
52mm	£23.00
55mm	£24.00
58mm	£25.00
62mm	£26.00
67mm	£28.00
72mm	£31.00
77mm	£33.00
82mm	£36.00

Sizes available: 40.5 to 82mm

Variable ND Fader

46mm	£26.00
49mm	£27.00
52mm	£27.50
55mm	£29.50
58mm	£31.00
62mm	£32.00
67mm	£35.00
72mm	£36.00
77mm	£39.95

By rotating the outer filter you can alter the amount of light that passes through the filter, from 2 stop to 8 stop

Scored
4 stars in 'Amateur Photographer' Magazine



Stepping Rings

Step rings allow you to 'Step-up' from one thread to another.

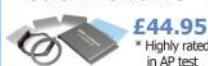
Lens Thread	Accessory Range	Lens Thread	Accessory Range
37mm	27-72	58mm	46-77
37.5mm	37-52	62mm	52-77
38.1mm	40.5-58	67mm	58-82
39mm	49-52	72mm	86-105
40mm	49	77mm	58-105
40.5mm	37-58	82mm	72-105
43mm	37-72	86mm	72-105
43.5mm	46-58	93mm	82
46mm	37-62	95mm	82-105
48mm	46-58	105mm	86-95
49mm	37-77		
52mm	46-77		
55mm	46-77		

These are just some of our stock, we have every size step ring available. You name it and we'll make it

From £4.50

Square Filters

Soft ND Grad Kit



£44.95
* Highly rated in AP test

Includes:
- 3 Soft ND Filters
- 1 Holder
- 1 Adaptor Ring
- 1 Filter Wallet
- 1 Cleaning Cloth

Landscape Set

Use this landscape set specifically to accent landscape photography shots

Includes:
- Blue Grad Filter
- Sunset Grad Filter
- 0.6 Soft ND Grad Filter
£37.50

Black & White Set

Use this SRB filter set for black & white photography

Includes:
- Red Filter
- Green Filter
- Orange Filter
- Yellow Filter
£39.95

Full ND Set

SRB's ND filters are used to tone down a bright sky

Includes:
- 0.3 Full ND Filter
- 0.6 Full ND Filter
- 0.9 Full ND Filter
£34.95

Soft ND Grad Set

SRB's ND filters are used to tone down a bright sky

Includes:
- 0.3 Soft ND Grad Filter
- 0.6 Soft ND Grad Filter
- 0.9 Soft ND Grad Filter
£34.95

Hard ND Grad Set

SRB's ND filters are used to tone down a bright sky

Includes:
- 0.3 Hard ND Grad Filter
- 0.6 Hard ND Grad Filter
- 0.9 Hard ND Grad Filter
£34.95

Filter Wallets

A Size **£9.95**
P Size **£9.95**

Lee Filters

Foundation Kit	£59.00
Standard Adaptors	£20.00
Wide Angle Adaptors	£40.00
ND Soft Grad Set	£180.00
ND Hard Grad Set	£180.00
Individual Filters	from £75.00

SRB are proud to stock a range of Lee Filters
Products including:
Holders, Adaptors, Sets, Kits, Filters, Bellows and Accessories.

Lee Seven 5

The Lee Seven 5 is finally in stock and is designed for compact camera systems to give a photographer more control over their images when it really matters.

Holder	£66.00
Adaptors	£17.50
Hood	£66.00
Starter Kit	£114.95
Hard/Soft Grads	£59.95
ND Filters	£64.95
Big Stopper	£66.00
Circular Polarisers	£209.95

Lee SW150

This system enables you to use graduated and standard filters on a Nikon 14-24mm lens (Other adaptors are available).

The Lee SW150 holder is fully rotational enabling greater flexibility when positioning graduated filters.

Starter Kit	
- Adaptor	
- Holder	
- 0.6 Hard Grad Filter	
	£324.95

Shutter Release Brackets

SRB make shutter release brackets to suit all types of cameras, from the smallest compact camera to the largest DSLR camera

Compact Shutter Release Bracket	£19.95
DSLR Shutter Release Bracket	£24.95
Angled Shutter Release Bracket	£24.95



Adaptors

We manufacture and stock a huge range of camera adaptors, listed below are just some of the adaptors that we have

Camera	Lens	
Canon EOS	M42	£16.95
Canon EOS	Nikon	£22.95
Canon EOS	Pentax K	£24.95
Canon EOS	Olympus OM	£24.95
Canon EOS	Con/Yash	£24.95
Canon EOS	Leica R	£22.95
Canon EOS	Leica M	£24.95
Canon EOS	Canon FD	£44.95

Fuji X1 Pro	M42	£24.95
Fuji X1 Pro	Leica M	£29.95
Fuji X1 Pro	Nikon	£29.95
Fuji X1 Pro	Canon EOS	£29.95
Fuji X1 Pro	Olympus OM	£29.95
Fuji X1 Pro	Canon FD	£29.95
Fuji X1 Pro	Con/Yash	£29.95

Nikon	M42	£24.95
Nikon	Canon FD	£44.95
Nikon	C Mount	£32.95

Nikon 1	M42	£24.95
Nikon 1	M39	£22.95
Nikon 1	Nikon	£29.95
Nikon 1	Canon EOS	£44.95
Nikon 1	Pentax K	£29.95
Nikon 1	Leica M	£39.95
Nikon 1	Leica R	£37.95
Nikon 1	Con/Yash	£29.95

Micro 4/3	Canon EOS	£29.95
Micro 4/3	Nikon	£29.95
Micro 4/3	Nikon G	£34.95
Micro 4/3	M42	£29.95
Micro 4/3	Olympus OM	£29.95
Micro 4/3	Minolta MD	£29.95
Micro 4/3	Leica R	£29.95
Micro 4/3	Leica M	£29.95
Micro 4/3	Sony Alpha	£34.95
Micro 4/3	Pentax K	£29.95
Micro 4/3	Canon FD	£29.95
Micro 4/3	Con/Yash	£29.95

4/3	M42	£17.95
4/3	Con/Yash	£22.95
4/3	Leica R	£22.95
4/3	Nikon	£22.95
4/3	Olympus OM	£22.95
4/3	Pentax K	£22.95

Pentax	M42	£18.95
Pentax	Nikon	£44.95
Pentax	Sony Alpha	£44.95
Pentax	Canon FD	£44.95

Sony Alpha	M42	£15.95
Sony Alpha	Minolta MD	£44.95
Sony Alpha	Nikon	£44.95
Sony Alpha	Pentax K	£44.95
Sony Alpha	Canon FD	£44.95

Sony NEX	Canon EOS	£29.95
Sony NEX	Nikon	£29.95
Sony NEX	Sony Alpha	£34.95
Sony NEX	Olympus OM	£29.95
Sony NEX	Pentax K	£29.95
Sony NEX	Leica M	£29.95
Sony NEX	Leica R	£29.95
Sony NEX	Canon FD	£42.95
Sony NEX	M39	£23.95
Sony NEX	M42	£23.95

Canon EOS-M	Leica M	£29.95
Canon EOS-M	Nikon	£29.95
Canon EOS-M	Canon FD	£29.95
Canon EOS-M	C Mount	£29.95
Canon EOS-M	M39	£29.95
Canon EOS-M	M42	£29.95

Close-Up Lens Set

Close-Up Lens Set
Wins Photoplus magazine Group Test with a 90% rating (Issue 73 Spring 13)

"Image quality is impressive... set gives up to a whopping +17 dioptres magnification... An absolute steal at the price!"

These lenses can be used individually or screwed together to multiply the effect



52mm	£19.95
55mm	£19.95
58mm	£19.95
62mm	£19.95
67mm	£19.95
72mm	£19.95
77mm	£19.95

Hoods & Caps

Reversible Petal Hoods

52mm Petal Hood	£10.95
55mm Petal Hood	£10.95
58mm Petal Hood	£11.95
62mm Petal Hood	£11.95
67mm Petal Hood	£12.50
72mm Petal Hood	£12.50
77mm Petal Hood	£13.50
82mm Petal Hood	£13.50

Rubber Lens Hoods

49mm Rubber Hood	£4.95
52mm Rubber Hood	£4.95
55mm Rubber Hood	£4.95
58mm Rubber Hood	£4.95
62mm Rubber Hood	£4.95
67mm Rubber Hood	£4.95
72mm Rubber Hood	£4.95
77mm Rubber Hood	£4.95

Lens Snap Caps

46mm Lens Cap	£3.95
49mm Lens Cap	£3.95
52mm Lens Cap	£3.95
55mm Lens Cap	£3.95
58mm Lens Cap	£3.95
62mm Lens Cap	£3.95
67mm Lens Cap	£3.95
72mm Lens Cap	£3.95
77mm Lens Cap	£3.95
82mm Lens Cap	£3.95

Sizes available: 27 to 82mm

Cleaning

3in1 Cleaning Kit	£7.50
6in1 Cleaning Kit	£9.95
Lens Pen	£4.95
Cleaning Cloth	£5.95
Hurricane Blower	£4.95
Blower Brush	£3.50
Dust Blower	£4.95
Cleaning Solution	£4.95

Accessories

Memory Card Cases

SRB's cases come in five sizes, designed to take all types of cards. The cases are waterproof & shockproof. **£9.95**

Spirit Level

This fits into your camera's hot shoe and displays how level your camera is on both planes

2 way	£9.50
3 way	£12.50

2 in 1 Reflector

This product is great for lighting in studio photography

40cm	£8.95
80cm	£12.95
110cm	£15.95

5 in 1 Reflector

40cm	£13.95
80cm	£17.95
110cm	£21.95

Wireless Shutter

This wireless shutter release works by infra red and is designed for cameras with a remote socket

Canon EOS	£24.95
Panasonic	£24.95
Nikon	£24.95

*SRB's ND and ND Grad Filters were listed in the Top 10 Landscape accessories by Amateur Photographer magazine, and scored Max 5 stars ★★★★★ in a Digital Camera ND group test, winning a Gold & Value award



Campkins

CAMERA CENTRE

11 Rose Crescent, Cambridge CB2 3LP



PART-EXCHANGE STILL POSSIBLE

Latest Used Selection	Unusual 35mm Heirlooms	Medium Format
Nikon	Ricoh GR1 silver.....£170	Bronica ETRS & 75mm & WLF.£275
D300 Body.....£400	Aretto C.....£80	Bronica ETRS & 50mm & WLF.£375
D70 Body.....£200	Exa 500 Tessar 2.8.....£50	Bronica RB 67 & 90mm & WLF.£599
D80 Body.....£210	Contax ST 50mm f1.7.....£200	Seagull 6x6.....£140
17-55mm f2.8.....£600	Minolta SR7 50mm f1.8.....£70	Mamiya 55mm f4.5 TLR lens.....£165
24-120mm f3.5/5.6 VR.....£600	Zeiss Contina meter.....£50	Mamiya C330 & 80mm.....£299
18-200mm f3.5/5.6 Mk1.....£400	Olympus OM-1 & 50mm f1.8.....£150	MPP Microcord TLR.....£240
Sigma 100-300mm f4.....£500	Nikon F & prism black body.....£350	Vivitar 2x Conv Hasselblad.....£75
D5200 & 18-55mm.....£525	Paxette metered & 50mm f2.8.....£50	Bronica PE 2x tele.....£120
70-210mm f4/5.6 AFD.....£99	Baldamatic f2.8 lens.....£60	180mm f4.5 RB fit.....£250
300mm f4.5 Pre-AI.....£270	Vitomatic 2.....£145	75-150mm M645 fit.....£299
Coolpix 990.....£65	Olympus/Panasonic	140mm macro RB fit.....£220
300mm f2.8 AI.....£1200	4/3 Macro 35mm f3.5.....£175	50mm f3.5 SQ fit.....£190
200mm f4 AI.....£170	E-PM1 Pen Mini body black.....£125	150mm f3.5 SQ fit.....£190
85mm f2 AIS.....£170	Lumix GX1 & 14-42mm.....£220	250mm f4.5 RB fit.....£250
105mm f2.5 AIS.....£170	Lumix 20mm f1.7.....£210	Canon FTB & 50mm f1.4.....£140
135mm f2.8 AIS.....£150	Lumix 75mm f1.8 Silver.....£500	Olympus XA-1 & flash.....£30
85mm f1.4 AFD.....£690	Sigma 400mm f5.6 OM fit.....£150	Aires Viscount & 50mm f1.9.....£75
D600 Body.....£1150	Zuiko 300mm f4.5 OM fit.....£275	Ricoh 500.....£75
500mm f4 AI.....£1500		Takumar 500mm f4.5.....£375

LOOKING FOR ITEMS? WRITE/FAX 'E' YOUR REQUIREMENTS

Post & Packing add £6 extra - Prices include 20% VAT

Callers welcome Mon-Sat 8.45am to 5.30pm.

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Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses

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Fax: 01608 644555 Email: sales@morrisphoto.co.uk

Visit our website, but if you prefer to call in person - please call at our showroom dedicated to bags, tripods, accessories, clothing etc - open Mon-Sat 9am-5pm (Tue 9.30-5pm).

THINKTANK MIRRORLESS MOVER 5

Scaled to fit today's smaller mirrorless and compact system cameras, the Mirrorless Mover™ collection of bags offers consumers the top quality materials and craftsmanship that Think Tank Photo is known for.

Unlike many competitors' bags in this class, our collection does not cut corners in materials or craftsmanship. Using metal hardware instead of plastic buckles, high quality fabrics, YKK zippers, magnetic closure, and including a rain cover.

Mirrorless Mover 5

£30.00

Mirrorless Mover 10

£37.50

Mirrorless Mover 20

£45.00

Mirrorless Mover 30i

£57.50

THINKTANK SUBURBAN DISGUISE 5

compact in size but huge when it comes to features. This shoulder bag has a classic look and urban style that doesn't let the world know what you're carrying. Capacity for standard-size DSLR with 1-2 small zoom or prime lenses, also ideal for CSC systems. Flip-top lid folds away from your body providing quick and unencumbered access to gear. High quality materials, premium metal clips and hardware, YKK RC Fuse zippers. Pockets, pouches and organiser flaps for all your accessories.

Suburban Disguise 5

£40.00

Suburban Disguise 10

£51.00

Suburban Disguise 20

£57.50

Suburban Disguise 30

£66.00

MANFROTTO ACTIVE BACKPACK 1

High quality and highcapacity yet surprisingly compact, this bag that doubles as a standard daypack. It can hold your DSLR with a couple of standard lenses, 15" laptop & accessories. It is split into four zipped compartments. The top compartment is for any personal items with the bottom part for photo gear. The divider that separates the top and bottom compartment can be removed so that it can be turned into a daypack.

Active Backpack 1

£79.95

Active Backpack 2

£89.95

NEST CARBON FIBRE GIMBAL HEAD

Has a 25kg weight capacity and comes complete with an Arca swiss standard sliding quick release plate. Designed specifically for outdoor, sports and wildlife photography it has large easy to adjust knobs. Constructed of 10X Carbon Fibre it's lightweight and durable.

Nest CF Gimbal Head SAVE £10 £279.95

Other gimbal heads in stock at MORRIS

Benro GH2 SAVE £150 £289.95

Benro GH2C Carbon Fibre SAVE £71 £399.00

Sevenoaks SK-GH01 £229.99

3-LEGGED THING BRIAN X1.1 TRIPOD

Built to withstand loads up BKG, Brian is powerful beyond his size. With the lowest shooting capability of any travel tripod in the world, Brian extends from just 125mm all the way to 2.04m. Includes a built-in detachable monopod. Rapid reversible/removable triple section centre column, because of the added sections, stability is reduced when fully extended. Brian is designed so remove the column, and mount the head/camera directly tripod, gaining back the rigidity required for longer exposures. Spring ballast hook.

Brian X1.1 Airhead CF Tripod £359.00

Brian X1.1 Evolution 2 Tripod £279.00

Frank X5 Evolution 2 Airhead Tripod £449.90

MANFROTTO MT190XPRO3

Compact with fantastic build quality and top rate features. The main design feature is the 90 degree center column mechanism, which allows it to be used horizontally or vertically. You can even change from vertical to horizontal with the camera attached to the tripod. Another big feature is the Manfrotto Quick Power Lock levers. They have been redesigned so that you can release all leg levers at the same time making it quick and easy to extend the tripod legs.

Closed length: 59cm. Max height: 160cm, centre col down: 135cm. Min height: 9cm. Weight: 2kg. Load: 7kg.

MT190XPRO3 Tripod £184.00

MT190XPRO4 Tripod £199.00

MT190CXPRO3 Tripod £344.00

MT190CXPRO4 Tripod £359.00

MANFROTTO 190XPROL + 804RC2 KIT

This tripod makes photographing at full height more comfortable for taller people and gives more positioning and framing flexibility to all users. The manfrotto 190L isn't just tall. With its independent 4 leg-angle settings, it can be set at any height between the maximum and almost ground level.

Closed length: 64cm. Load capacity: 5kg.

Max height: 164cm, centre col down: 140cm. Min height: 8.5 cm. Weight: 2kg.

The 804RC2 is a 3-way photo head constructed of ultra-durable and lightweight technical polymer. Ergonomic and newly designed handles fit comfortably in the hands, while the standard quick release plate fits snugly in the low-profile receiver.

190XPROL+804RC2 Kit SAVE £73 £144.95

MANFROTTO 190XPROB + 496RC2 KIT

Makes the famous Manfrotto-patented horizontal center column feature even easier to use. Now, by extending the column to it's highest vertical position, it can be swung around to horizontal without removing the head or disassembling the column itself. Closed length: 56.9cm. Max height: 146cm. Load capacity: 4.98kg.

Weight: 1.81kg. The 496RC2 is a medium sized, lightweight ball head, with quick release function. Weight: 0.42Kg.

190XPROB+496RC2 Kit SAVE £75 £134.99

KOOD @ MORRIS PHOTO

Our website has a section devoted to Kood Circular and Square filter systems. All of the popular items are listed, offering great quality at very competitive prices.

For instance... Grey Graduates (each) £9.99

Extra Dark Grey Graduate £9.99

Sunset, Tobacco or Blue Graduates (ea) £12.95

Neutral Density (each) £12.95

Cokin 250 Kit Equivalent (Morris Special) £32.95

KOOD SLIM MC UV ROUND FILTERS

Used to filter out ultraviolet rays, they are a good cost effective way of protecting your lens.

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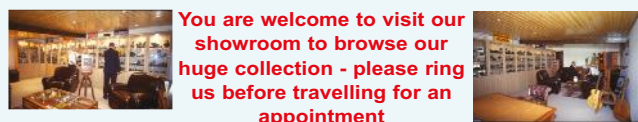
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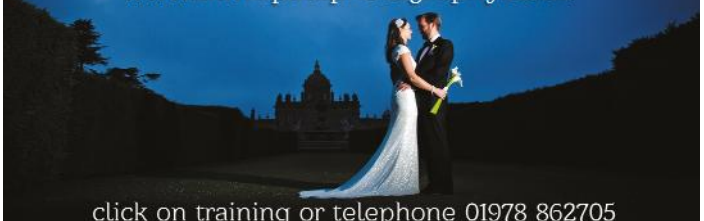
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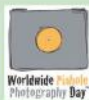
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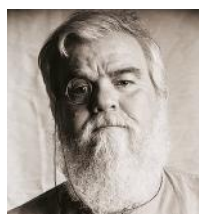
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ROGER HICKS

Unless you're unusually shallow, the question you should be asking yourself is, what do you photograph and why?

PHOTOGRAPHY is a very broad church: high art; low kitsch; scientific recording; insightful portraits; achingly evocative landscapes; slick advertising; heartbreaking reportage; holiday snaps; records of heroic deeds – all this and more.

There are countless techniques to embrace, too: wafer-thin planes of focus or deep field; sharpness or softness; shutter speeds that freeze motion or record a barely recognisable blur; colour or black & white, with innumerable variations such as posterisation, Mackie lines, lith, bas-relief, plus all the effects that are achievable with Adobe Photoshop 'filters', alone or in combination; different formats, from tiny digital sensors to huge sheets of cut film; ultra-wide lenses, fisheye and extreme telephotos; and astrophotography.

That's before we even think about presenting the pictures. Big prints? Huge prints? Tiny prints? Albums? The ubiquitous computer screen? Projection?

Ultimately, though, it all comes down to one question. All photographers, unless they are unusually shallow, will sooner or later ask themselves the same question: 'What do I photograph, and why?'

If we are honest with ourselves, the underlying answer to the second half of that question also contains much of the answer to the first half: 'Because I can'. We have at our disposal an unprecedented range of equipment and techniques, as, indeed, did every generation before us, because photography has always evolved both technically and artistically. We also travel more. It would be possible to explore new equipment and techniques for a photographic lifetime, along with the new subjects that new equipment makes possible, and never come to an end: there would always be novelties to pique our interest.

Some people do exactly this. But increasingly I suspect that there eventually comes a point when, 'because I can' becomes, unless we are careful, a dangerous brake on becoming a better photographer. This is especially true if we follow fashions as well as trying everything new.

Consider, for example, the vogue for very shallow depth of field. You can do this only if you have a reasonably large sensor or film, or a fast lens, or both. You can't create the same effect

with a camera phone, or even (at least easily) with anything much smaller than 35mm (or 'full-frame' digital) unless you have a very fast lens. Because you need moderately specialised equipment to do this, it's a way of showing off.

There is nothing wrong with ultra-shallow depth of field. It's a very old technique, formerly known as 'differential focus'. But it must be essential to the aesthetic success of the picture. Yes, learn how to do it. Yes, use it when it's needed. But if the picture would look better with more depth of field, stop down. By all means try different techniques to see if they work, but the key phrase is 'to see if they work'. If they don't, either abandon them or file them away in your mind against the time when they might come in handy. Don't just go on using inappropriate techniques willy-nilly, 'because you can'.

The same could be said of another recent

fashion: HDR or high dynamic range. Done right, it can be superb. Done badly (as it often is), it looks awful. And it looks all the worse when everyone is doing it.

Something similar

can be said of subject matter. We all like to try something new. But perpetually trying something new just because everyone else is trying it – or because you think you ought to 'move outside your comfort zone', or that you must try everything new as a matter of principle – can be a cover for the uncomfortable truth that you have to keep trying new things because you have never taken the time to learn to be any good at what you've tried before.

You may say that if no one ever tried anything new, there would never be any evolution. You would, of course, be right. But what I am attacking is trying everything, and settling on nothing. There's even a phrase: 'Jack of all trades, master of none'.

Of course, if this is what you want to do, no one can, or should, stop you. You're supposed to be enjoying yourself. But equally, if you say you want to become a better photographer, and you mean what you say, there must come a point where you get off the merry-go-round of empty experiment. Pick the subjects that fascinate you, and work hard at applying the techniques you have learned. Stop doing things 'because you can'. Ask yourself what you really want to do, but haven't yet done 'because you can't'. **AP**

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